RBCC

THE ROCKET'S BLAST COMICOLLECTOR NO. 120

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FRONT COVER - STEVE FABIAN
BACK COVER - JOHN ADKINS RICHARDSON

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

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AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 51, 52, 56, 57, 58, 70, 78, 90, 93, 94, 95, 96, 97, 99, 100, 101, 102, 103, 105, 106 107, 108, 109. 112, 113, 114, 115, 116, 117, 118, 119

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Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: AUGUST 20, 1975
OCTOBER 3, 1975

PLEASE NOTE: WHEN MAKING PAYMENT FOR ANYTHING FROM OUTSIDE OF THE UNITED STATES, PLEASE MAKE PAYMENT EITHER IN AMERICAN CURRENCY OR ELSE VIA INTERNATIONAL MONEY ORDER. CANADIAN CURRENCY IS NOT APPRECIATED AS ITS FACE VALUE IS LESS THAN AMERICAN CURRENCY WHEN IT IS EXCHANGED. CANADIAN CHECKS MUST BE MADE PAYABLE IN AMERICAN CURRENCY BUT NOTE THAT THEY REQUIRE THIRTY DAYS TO CLEAR.

RBCC BACK ISSUES

ALL ISSUES ARE PRINTED PHOTO-OFFSET WITH WRAPAROUND COVERS. ORDER FOR $1.50 EACH FROM:
JAMES VAN HISE, 1014 SALZEDO #2, CORAL GABLES, FLORIDA 33134

#51-48 pages-Oddity Page by Ray Miller, "I Like Comics" by Russ Cochran, Space Ghost drawing by Jim Jones, article on collector George Swartz and more.

#52-52 pages-Horror cover by Dick Mosso, article on Superman TV show (one page), Oddity Page by Ray Miller, "Comic Books: A Study In Reality?" by William Parente, "Comicdom's Cult of Collectors" which shows old picture of Denny O'Neil & Roy Thomas, cover CAPT. MARVEL JR. #84 and more.

#56-68 pages-Wally Wood cover of Daredevil vs. Dynamo, Article on suit over name of Captain Marvel, Article on THE GREAT RADIO HEROES, and more.

#57-72 pages-John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#58-60 pages-Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#70-100 pages-Sword&Sorcery cover by Bob Juanillo, Comic Collectors Comments by Howard Siegel, final three pages of Don Newton's "The Savage Earth", RBCC Information Center by Ray Miller, and more.

#78-124 pages-Two color cover by Robert Kline of aliens, "Eyeing the Egos" by Jan Strnad, still from SPY SMASHER serial, full page Flash Gordon drawing by Reed Crandall, article on MIAMICON, Catwoman drawing by Don Newton, Comic Collectors Comments by Howard Siegel, Information Center by Ray Miller, and more.

#90-140 pages-COLOR cover by Don Newton of man on giant bat, "The Williamson Collector", Captain America drawing, Comic Collectors Comments by Howard Siegel, "Pulps" on The Avenger, "Cliffhangers" on THE FIGHTING DEVIL DOGS, and more.

#93-108 pages-Black Terror cover by Fantucchio, article on Multicon, "The Williamson Collector", Information Center by Ray Miller, Ghost Rider index, Comic Collectors Comments, SF IN REVIEW, "Pulps" on Horror Stories & Terror Tales, and more.

#94-100 pages-color cover of Warlock by Gil Kane, "Critique", "Pulps" on WEIRD TALES, Information Center by Ray Miller, "Premium Classics" by Rex Miller, Comic Collectors Comments, "Cliffhangers" on THE MYSTERIOUS DR. SATAN, "The Williamson Collector", Captain Marvel by Don Newton and more.

#95-124 pages-Don Newton cover of Zorro, "Critique", SF IN REVIEW, Information Center. Comic Collectors Comments, "The Williamson Collector", "Pulps" on WEIRD TALES (conclusion), "Cliffhangers" on DAREDEVILS OF THE RED CIRCLE and more.

#96-112 pages-Barbarian cover by Bob Juanillo, Capt. Marvel & Superman by Jim Jones, "Critique", "Premium Classics", Comic Collectors Comments, "The Williamson Collector", "Pulps" on THE SHADOW, more.

#97-100 pages-Full color cover by Don Newton of Daredevil vs. the Claw, "Critique", "A Twist of the Dial", "Pulps" on THE SHADOW (Part two), Comic Collectors Comments, Information Center by Ray Miller, part two of Capt. Marvel index, "Capt. Marvel Shazams Again" by Jay Maeder, "The Williamson Collector", SF IN REVIEW, and more.

#99-112 pages-Full color cover by Don Newton of Spy. Smasher, "Cliffhangers" on DICK TRACY, Batman by Bill Black, SF IN REVIEW, Comic Collectors Comments by Howard Siegel, one page of Cannon & Sally Forth by Wally Wood, centerspread drawing of Capt. Marvel vs. Spy Smasher, "Pulps" on THE SHADOW (conclusion), "A Twist of the Dial", "Critique", and more.

#100-140 pages-Full color cover by Don Newton of Superman, "Koenig on Star Trek" by Walter Koenig, "An Index to the SFCA" by Larry Bigman (19 pages, including six of the RBCC's all time best covers by Robert Kline, Richard Corben, John Fantucchio, Wally Wood, and John Adkins Richardson), Information Center by Ray Miller, centerspread by Robert Kline of King Kong, "Premium Classics", Comic Collectors Comments, "Critique", "The Williamson Collector", SF IN REVIEW and more.

#101-84 pages-Bill Black cover of Capt. Marvel, article on old radio, "Critique", Comic Collectors Comments, Barry Smith drawing, Bill Black centerspread of an EC scene, Information Center, "Blackhawk" index, Frankenstein drawing by Don Newton, SF IN REVIEW, "The Williamson Collector", and more.

#102-104 pages-Color cover by Robert Kline of Nightmare and Sleepy, "Wood's World", "Williamson Collector", "Commando Cody, Sky Marshal of the Universe", Comic Collectors Comments, "Pulps" on DOC SAVAGE, Hannes Bok Portfolio, Information Center and more.

#103-124 pages-Full color cover by Morris Scott Dollens of an interplanetary scene, "Wood's World", "Focus On the N.Y. Con", Films Fantastique on THE FORBIDDEN PLANET, "Critique", SF IN REVIEW, "Pulps" on G-8, "The Williamson Collector", A look at Houstoncon, Flash Gordon page by Williamson from ad, Comic Collectors Comments, Information Center and more.

#106-124 pages-Don Newton cover of The Phantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel Jr. art

#107-100 pages-Color cover of Capt. Marvel, "Cliffhangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World" with part one of a Capt. Science reprint.

#108-96 pages-Full color cover photo from DAY THE EARTH STOOD STILL, "Films Fantastique" on THE DAY THE EARTH STOOD STILL, "Pulps" on Ray Bradbury (part 2), "Wood's World", First Information Center by Don Rosa, Robert E. Howard Index and more.

#109-104 pages-Conan scene by Mike Zeck is cover, "An Evening With Leonard Nimoy", "Nostalgia, What Is That?", Comic Collectors Comments, Information Center, indexes to AMAZING ADVENTURES, TALES TO ASTONISH, TALES OF SUSPENSE, and more.

#112-92 pages-Don Newton cover of Flash Gordon, "Films Fantastique" on 2001:A SPACE ODYSSEY, Houstoncon report, "The Williamson Collector", "Dell Comics Are Good Comics", Information Center by Don Rosa, index to second season of THE MAN FROM UNCLE, 1st season of THE OUTER LIMITS, THE CISCO KID movies, Showcase comics #1-50, "Critique" and more.

#113-88 pages-Cover by R.C. Harvey, "Adventures in Fandom", "The Williamson Collector", Information Center by Don Rosa, index on the third season of THE MAN FROM UNCLE, second season of THE OUTER LIMITS, titles of the SUPERMAN tv show episodes, Richard Corben index, Showcase comics #51-93 , Comic Collectors Comments, and more.

#114-80 pages-Cover by Berni Wrightson, Interviews with Carmine Infantino, Stan Lee and Roy Thomas, three page Namor strip by Mike Zeck, Ka-Zar and Conan illos by Mike Zeck, "The Williamson Collector", Information Center, indexes to tv's THE AVENGERS (1st season), THE MAN FROM UNCLE 4th season, the Atom comics, Dick Tracy four color index, Gyro, Daisy & Granma 4-colors, and more.

#115-84 pages-Front cover of Jason & Hydra by David L. Carson, back cover of "Night On Bald Mountain" demon by Steve Fabian, interviews with John Goldwater, Leonard Darvin & Dr. Fredric Wertham, Dell Comics are Good Comics, the first "EC Artist Collector", "Wood's World", "An MLJ Comic", Information Center by Don Rosa, tv's THE AVENGERS 2nd season, the entire SUPERMAN tv series, "Otto Binder As I Remember Him" by C.C. Beck, and more.

#116-80 pages-Front cover of The Spirit by Don Rosa and the back cover of the Spirit by Mike Zeck, "The End of An Era" by William Parente, "EC Artist Collector" "Cinematically Speaking" on the Star Trek animation models, Dell Comics are good Comics", Information Center by Don Rosa, tv's AVENGERS 3rd season, Barry Smith index, Capt. America comics #1-40, WILD WILD WEST 1st season, Sherlock Holmes sound films & more.

#117-84 pages-Color cover by Berni Wrightson, back cover by Wrightson and Zeck, article on THE GREEN HORNET tv series, "Subjectivity" part one drawn by Mike Zeck, "EC Artist Collector", THE PERTWILLABY PAPERS part one, Comic Collectors Comments, Information Center by Don Rosa, tv's AVENGERS part 4, WILD WILD WEST 2nd season, George Pal's Puppetoons and more.

#118-84 pages-Star Trek front cover by Mike Mckenney, back cover by Steve Fabian, "The Cage/The Menagerie: A Comparison", "Where No Man Has Gone Before", "Star Trek: Beyond The Pilots", "An Evening With Gene Roddenberry", THE PERTWILLABY PAPERS part two, Dell Comics Are Good Comics, Information Center by Don Rosa, index to Star Trek's first season, WILD WILD WEST 3rd season, and more.

#119-84 pages- Front cover(Conan) and back cover (SF scene) both by Mike Zeck, long article on "SPACE: 1999" with many photos, article on Mike Zeck's coming pro work, article on Spirit TV movie, report on 1975 NY STAR TREK Con, PERTWILLABY PAPERS part 3, and regular features.

EDITORIAL

FIRST OFF, I WANT TO THANK FRED CLARK, PUBLISHER OF CINEFANTASTIQUE, FOR THE "FORBIDDEN PLANET" PREPRODUCTION SKETCHES PRINTED IN THIS ISSUE. THESE WERE DRAWINGS FRED HAD LEFT OVER UNUSED AFTER THE "FORBIDDEN PLANET" ARTICLE WHICH APPEARED IN THE RECENT CFQ.

I'VE ONLY BEEN BACK FROM HOUSTONCON TWO WEEKS AS I TYPE THIS AND I'M ALREADY PREPARING FOR THE SAN DIEGO AT THE END OF JULY WHICH I'LL ALSO BE ATTENDING. I HOPE TO SEE SOME OF YOU THERE.

DON ROSA HAS MENTIONED TO ME THAT HE'S NOT GETTING AS MANY INTERESTING QUESTIONS SENT TO THE INFORMATION CENTER. DOES EVERYBODY OUT THERE KNOW EVERYTHING THEY WANT TO KNOW ABOUT THE ITEMS THEY COLLECT? TELL YOU WHAT, I'LL HAVE DON DECIDE WHAT THE MOST INTERESTING QUESTION IS HE RECEIVES EACH ISSUE AND THAT SUBSCRIBER WILL HAVE THEIR SUBSCRIPTION EXTENDED BY ONE ISSUE (EVEN IF YOU'RE A FIRST CLASS OR AIR MAIL SUBSCRIBER).

AS A POSTSCRIPT TO LAST ISSUE'S ARTICLE ON "SPACE: 1999", SHEPPERTON STUDIOS, WHERE THE SERIES WAS FILMED, RECENTLY CLOSED ITS DOORS AND WENT OUT OF BUSINESS. EVERYTHING THERE WAS AUCTIONED OFF, INCLUDING PROPS AND MINIATURES FROM "SPACE: 1999" AS WELL AS MATTE PAINTINGS FROM "MYSTERIOUS ISLAND" AND "VALLEY OF GWANGI" AND EVEN A TRIFFID FROM "DAY OF THE TRIFFIDS". A GOOD, ALTHOUGH VERY SHORT, ARTICLE ON THIS CLOSING DOWN OF SHEPPERTON APPEARS IN THE MONSTER TIMES #42.

MIKE ZECK'S STRIP "ONLY A TOY" (WHICH WAS PREVIEWED LAST ISSUE) WILL BECOME HIS FIRST PUBLISHED STRIP FROM CHARLTON COMICS AS IT WILL APPEAR VERY SOON ON THE STANDS IN "SCARY TALES" #2. THE OTHER STRIPS HE'S ALREADY DRAWN FOR THEM SHOULD START APPEARING VERY SOON THEREAFTER.

THOSE OF YOU WHO HAVE DELIGHTED IN THE DRAWINGS OF STEVE FABIAN WHICH HAVE BEEN APPEARING OVER THE PAST FEW MONTHS IN THE RBCC, CAN FEAST THEIR EYES ON STILL MORE OF HIS WORK IN THE SCIENCE FICTION DIGEST MAGAZINES AMAZING, FANTASTIC, AND OTHERS, INCLUDING SOMETIMES IN GALAXY. STEVE HAS BEEN DOING COVERS AND INTERIOR ILLUSTRATIONS FOR THESE MAGAZINES QUITE REGULARLY OVER THE PAST SEVERAL MONTHS. I ALSO HAVE TWO STEVE FABIAN DRAWINGS BASED ON SCENES FROM "MAXOR OF CIROD" WHICH WILL BE ON THE FRONT AND BACK COVER OF A SINGLE ISSUE IN ABOUT TWO MONTHS.

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Dear Jim,

Just caught RBCC 119's letter column and your comments on your first crank letter.

I can assure you, however, that this anonymous rummy isn't the same rummy who informed INSIDE COMICS--when I was editor--about his letter to the companies about Steranko's calendar.

As I recall, the guy complaining about the calendar was a Southerner and very definitely signed his name.

There are cranks and then there are cranks. I only bother with the higher-class cranks. The ones who sign their names.

Cheers,
Joe Brancatelli
167 West 21st Street
New York, N.Y. 10011

Dear Jim,

Oh, I don't know if you should go around printing obscene letters, like that one from the Pennsylvanian Patroit, although he does pose one interesting question...did something happen to undergrounds?

David Clark
150 Sharene Lane #102
Walnut Creek, Ca.

UNDERGROUND COMICS APPARENTLY DIED AND WENT TO THE "NATIONAL LAMPOON"...OR SO IT SEEMS. THERE ARE STILL SOME UNDERGROUNDS PUBLISHED OCCASIONALLY, BUT IT IS ONLY A FRACTION OF THE NUMBER WHICH WERE BEING PUBLISHED JUST FIVE YEARS AGO. AFTER THE AMORPHOUS SUPREME COURT RULING ON OBSCENITY TWO YEARS AGO, THE UNDERGROUND PUBLISHERS PANICED AND SUSPENDED PUBLICATION AND DISTRIBUTION ON MANY BOOKS UNTIL THEY COULD WAIT AND SEE HOW THEY WOULD BE DEALT WITH ON THE HUNDREDS OF LOCAL LEVELS WHERE THEY HAD BEEN SOLD THROUGHOUT THE COUNTRY. FOR THE MOST PART UNDERGROUNDS WERE IGNORED BY THE PORNO HUNTERS, BUT NONETHELESS THE UNDERGROUND PUBLISHERS HAVE STILL NOT EMERGED, SOME HAVING GONE OUT OF BUSINESS ENTIRELY WHILE OTHERS SEEM JUST TO BE REPRINTING OLD MATERIAL IN A CYCLE WHICH CAN ONLY END IN THEIR DEMISE FROM PUBLIC BOREDOM. RICHARD CORBEN MOVED FROM FANDOM INTO THE UNDERGROUNDS WHERE HE GAINED RECOGNITION...FINALLY. HE NOW DOES WORK FOR THE SCIENCE FICTION BOOK CLUB AS WELL AS OCCASIONAL WORK FOR JAMES WARREN. ROBERT CRUMB HAS A SMALL AMOUNT OF WORK APPEAR IN VARIOUS ODD PUBLICATIONS BUT REFUSES TO "SELL OUT" AS HE FEELS CORBEN DID WHEN HE LEFT THE UNDERGROUNDS, AND HAS TURNED DOWN AN OFFER FROM PLAYBOY TO DO A MONTHLY FULL COLOR STRIP. CRUMB DOESN'T SEEM TO REALIZE THAT AN ARTIST DOESN'T "SELL OUT" WHEN HE MOVES ON TO BIGGER AND BETTER THINGS. BY THE TIME HE DOES HE MAY FIND THAT NO ONE WILL REMEMBER WHO ROBERT CRUMB WAS.

No. 61
MORE
The SPECTRE
FUN
10¢
15¢ in Canada
NOV. COMICS
DR. FATE

DR. FATE: MAN OF MAGIC!

By Raymond Miller

RESEARCH ON EARLY CAREER - M.C. GOODWIN

One of the original charter members of the Justice Society of America was Dr. Fate, who was also one of D.C.'s oldest heroes, making his debut in MORE FUN COMICS #55, May 1940 under the capable hands of writer Gardner Fox and artist Howard Sherman.

Unlike most super heroes, Dr. Fate started his career without any explanation as to his origin. But it was made clear in issue #55 that the Man of Magic had learned the ultimate secret of universal conversion of energy to matter and matter to energy. In this first story Dr. Fate was to meet both the girl in his life and a villain who would return more than once to do battle with him. The villain was the devil like creature known as WOTAN. It was during one of his battles in this premier story that he rescued the beautiful Inza Carmer from one of Wotan's henchmen and later as Dr. Fate and Wotan are in battle, Fate throws him from a high window killing him. This story, like all thru #67, was told in only six pages and was also the last story in the book. Most Spectre stories during this time (Spectre also appeared in MORE FUN) were ten pages in length.

Dr. Fate appeared on the cover of MF #56 for the first time, showing him fighting Wotan. In the story, continuing where #55 left off, Dr. Fate explained to Inza that he must search the dark regions for Wotan's soul in order to be sure he had really died. Upon entering this weird region, Fate & Inza find that Wotan still lived. After another battle, the Man of Mystery defeats and chains Wotan to the earth and he and Inza return home.

In issue 57 Dr. Fate meets and defeats the master of fire and lost souls when he appears from a cloud (he comes from a cloud in early stories) to Inza to solve the mystery as to why people are being burned to death with nothing around them being burned.

More is disclosed about the mystery man in issue 58. In the opening panel it explains - "High on a hilltop in ghost-haunted Salem stands a lonely stone tower. Some say the Vikings built it before Columbus discovered America. It has windows-but no doors. Within this strange edifice lives Dr. Fate, Man of Mystery. Posesser of lost secrets, his face is unknown but his deeds are legion where in he fights these present day sorcerers against whose Black Magic law officers are powerless."

In the story Dr. Fate reads that the LOST BOOK OF THOTH containing all magic that was destroyed when Atlantis sunk, is guarded by an immortal snake at the ocean's bottom. When he flys there he finds the snake dead and the book gone. He then goes to get Inza only to find her in a building with the Penthouse floating away. They return to the tower and in a magic smoke they see who stole the book. An evil wizard called the MAGE is using the book to make wealthy people bring money to him. Fate goes to him and in a battle high in the sky Dr. Fate gets the book and the Mage falls to earth, dead. Then the Man of Magic undoes the evil Mage has done and burns the book with atomic power.

In #59 Dr. Fate battles some strange beings from outer space, and in #60 he defeated some giants in the Catskills. He appeared on the cover of #61 which was his second cover appearance.

In #62 Raymond Rall, a forgotten mad scientist creates an army of robots. They attack and capture

DOCTOR FATE AND INZA ARE ASSAILED BY THE SHROUDED DEAD!
HE HAS RAISED THE LEGIONS OF THE STYX!
THEY'RE TAKING ME AWAY--!
MAD WITH RAGE, DOCTOR FATE BATTLES!
INZA! IVE GOT TO SAVE HER FROM THE CLUTCHES OF THIS EVIL POWER!

THE ABOVE PANELS ARE FROM "MORE FUN" #57 (JULY, 1940)

Inza, who is in turn rescued by Dr. Fate. Later in the story, Rall turns an electric beam on Fate, but Fate destroys him with flames from his hand. In #65 he battles the fish-men of Nyarl-Amen (which was reprinted in WANTED #3 Nov. 1972).

It was in issue #66 (reprinted in DETECTIVE #439) that Dr. Fate removed his Golden Mask for the first time. At the end of the story he removes it in front of Inza and tells her that some day he will tell her his story.

And the following issue - #67, May 1941 (reprinted in JUSTICE LEAGUE OF AMERICA #95 Dec. 1971) the origin of the Man of Magic was finally revealed. The story of Dr. Fate's origin began in the Valley of UR around 1920. Young Kent Nelson had accompanied his father Sven Nelson to Egypt. Sven Nelson was there to try and find out who really built the pyramids. Sven had a theory that people from another planet had landed on Earth far before history began (much like Erich Von Daniken believes today in such books as Chariots of The Gods, etc). One day while exploring the Chamber of History in a temple adjacent to the pyramids, young Kent came upon a statue. A telepathic message from the statue tells Kent to swing a lever. As he does so, a white gas envelopes the statue and it becomes alive. Kent learns that the statue was really a man named NABU who had been in suspended animation for almost a million years. He tells Kent that he was born on the planet Cilfa, that he had learned the secret of molecular con-

THERE'S STILL A CHANCE TO WIN -
REMEMBERING THE SWINGING WALL, FATE LEAPS STRAIGHT AT IT! IT YIELDS - AND HE HURTLES THROUGH!
HE FORGOT TO LOCK THE MECHANISM! NOW HE CAN'T SUFFOCATE ME AND I'LL GET HIM BEFORE HE CAN KILL THOSE STILL INSIDE!
STAY BACK! I'LL KILL HER!
NOTHING CAN STOP ME NOW!
ACTING WITH INCREDIBLE SPEED, THE MAN OF MYSTERY DIVES FOR THE GUN AND SMOTHERS THE BULLET WITH HIS HANDS!
NOTHING CAN HURT MY BODY, FOR IT IS COMPOSED OF PURE ENERGY! YOU FORGET THAT MICHAEL KRUGOR!
OWW! IT - BACKFIRED!
HERE'S ONE THING THAT NEVER BACKFIRES, MY STRAIGHT RIGHT TO A JAW!
DOCTOR FATE RELEASES THE CAPTIVES ---
I'VE CONFESSED MY PART IN THIS TO MRS. BATES, DOCTOR FATE! SHE HAS FORGIVEN ME!
I'D RATHER BE POOR AND HONEST THAN HAVE THAT MONEY AND DISHONOR! BESIDES, WE CAN SELL THE EMERALD AND START ALL OVER!
I'M GLAD TO HEAR YOU SAY THAT!
A FEW DAYS LATER, KENT NELSON (DOCTOR FATE) VISITS THE GAMES SECTION OF A LARGE DEPARTMENT STORE ----
CHESS
I WANT TO BUY A CHESS SET AND LEARN THE RULES! THE GAME'S STILL NEW TO ME!
OH, NO, YOU DON'T! I'VE SEEN JUST ABOUT ALL THE CHESS I EVER WANT TO! LET'S BUY A TIDDLEWINKS GAME INSTEAD!
10
FOLLOW [redacted] THROUGH EERIE ADVENTURES EVERY MONTH IN
MORE FUN COMICS!
NEW! STARTLING! SENSATIONAL! DIFFERENT!
[redacted]

PAGE TEN OF THE CHANGING DOCTOR FATE FROM "MORE FUN COMICS" #76

trol of ones body. Later they discover the still form of Kent's father, killed by a poison gas when he tried to enter a secret chamber. Kent remained in the desert with Nabu, and as the years past, he was taught ancient magics and the power of levitation. Soon he was ready for a new life and Nabu then gave Kent a yellow and blue costume, and Dr. Fate was born.

This was the last six page story for Dr. Fate as with the following issue, #68, he finally replaced the Spectre as the number one character in MORE FUN, not only taking over the lead spot in most issues, but having his page count increased to ten. He also replaced the Spectre as the cover feature.

Issue #69 saw Dr. Fate battling KARKULL for the first time, and he really had his hands full when both Karkull and Wotan appeared in issue #70.

With issue #72 the first of many changes to come in both Dr. Fate's costume and career arrived. The first change was to modify his helmet so that it covered only the upper part of his face. I guess the powers that be decided now that the readers knew there was a real live being named Kent Nelson under that helmet, there was no need to completely cover his face anymore.

The next big change in Dr. Fate's career came with issue #73, Nov. 1941. This was not so much with the Man of Mystery himself, but with what was now taking place in the remaining pages of MORE FUN COMICS. For almost two years Dr. Fate and the Spectre had been the only two superheroes to grace the pages of MORE FUN. With #71 some of the second string strips gave way to a new hero in Johnny Quick. Two issues later the rest of the non-superhero characters, with the exception of Clip Carson and Radio Squad would be dropped to make way for Aquaman and Green Arrow & Speedy. The latter would soon prove to be the team that sold MORE FUN during 1942-44.

In #73 Dr. Fate would meet the insidious Mr. Who, sinister Lord of the Plunderworld. Mr. Who had the amazing power to grow to an enormous size. As a kid he was somewhat of a sissy and all the other kids used to pick on him, but as he grew older he earned enough money to go to college and study the sciences. There he invented a serum called "Z" solution that would enable him to grow. At the same time he decided to collect beautiful objects and surround himself with them. He soon found that it was a lot easier and a lot cheaper to steal them so it lead him to a life of crime.

After stealing some valuable paintings from an art gallery, Mr. Who was followed to his hideout by Dr. Fate. There the Man of Magic was to fall into a trap and left at the mercy of a giant spider. But being of pure energy, Fate was able to strangle the spider with its own web. Later the reader learns Z solution can also render Mr. Who invisible. After stealing a diamond, Mr. Who escapes in a boat only to be caught by Fate who hurls him right through the bottom of the boat. The end of Mr. Who - or was it?

Issue #74 saw the return of Mr. Who who now used Z solution to enable him to adapt to any danger instantly.

Issue #76, Feb. 1942 saw another change in MORE FUN COMICS. When the reader would open up the cover he would find not Dr. Fate, but Green Arrow & Speedy appearing in the lead story, and with #77, the Wizard Archers would also take over the cover.

In #76 Dr. Fate would encounter Michael Krugor, "Crimes Chessman" who used mortal pawns on his giant checkerboard, and in #77 the Master of Mystics stepped into a picture and into another world to fight a giant and rescue his friends Bill and Betsy. An interesting note here is, Inza's last name is Sanders instead of Carmer.

Mr. Who once again returned to do battle with Fate in #79. Now Mr. Who could also shrink to microscopic size, Mr. Who proved that he was almost a match for Dr. Fate when he was able to shrink, grow to giant size, is able to penetrate cold steel as if it were air and then in a battle with Dr. Fate, who is only normal size, compared to the giant Mr. Who, is sent sailing through the air by a kick from Mr. Who, with a sickening crash against the trunk of a tree. For the first time in his career, Dr. Fate was knocked unconscious. But in the end things were reversed as a normal size Fate tricked a fast reducing Mr. Who and flys the bum off to the pen for the next 20 years.

Now little by little, Dr. Fate's powers were being taken away. Knocked out for the first time in #79, the reader would find him unable to break his bonds in issue #80. While fighting the green faced Octopus, the Octopus appears out of his inky fog, catching Dr. Fate off guard and strangles the Man of Magic into unconsciousness and then ties him up and leaves him beside a running car to die from carbon monoxide poisoning. But regaining his wits, Fate used the whirling fan to cut his ropes.

In #81 (which was the last issue of MF to have the large title logo on the cover) Dr. Fate met and defeated the baloon faced Moon-Face in a story which finds Fate unable to fly. There was no explanation as to why he couldn't fly - he just didn't fly. The Man of Magic, in his earlier days, would never have fallen through a hole in the floor down into a deep well with no way of getting out like he did in this story. He would have just flown away the second the floor gave way. Yet he had to wait till the well filled up with water so he could swim to the top.

In issue #82's "Luck For Sale", most of the Man of Magic's powers seem to be back as he flys through the air, uses the Magic Crystal of the Ancient Chaldeans, etc, but still ends up getting knocked out once in the story.

Major changes started to take place with issue #84. First the Epaulets were dropped from his costume. In #85 Kent Nelson became a physician in the space of one story and the Man of Mystery has his cape dropped. But for the first time in a long time, Dr. Fate's lonely tower is mentioned in #87.

#91 May-June 1943 saw the return of Mr. Who. This time Mr. Who used his solution "Z" on Dr. Fate to reduce him to the size of the present day Atom and locked him in a bird cage. Even his magic powers were of no use now or at least not at that point in the story. But a few pages later he once again had his magic back although in his small size his punch was about as hard as that of a feather, but he could still fly and bullets couldn't harm him. But in the end solution Z wore off and Mr. Who once again was carted off to prison.

Hal Sherman's art disappeared after #93 with the final few issues being done by Jon Chester Kozlak. With issue #98 July 1944, Dr. Fate's career finally came to an end. And in nine more issues MORE FUN would also come to an end as far as the superhero was concerned.

Besides appearing in MORE FUN COMICS, the Man of Magic also was a member of the Juctice Society of America in ALL STAR #3-21. He took an active part in all stories but #13 and #20. He did not appear at all in issue #13, explained away by Starman who said he was on an important mission. In #20 he only appeared in the introduction and conclusion of the story. He played no active part in the actual story. He also appeared on all covers from #3-20 except #13. Unlike in MORE FUN, his costume and powers remained the same except for the change in his helmet which was altered with #8. Like in MORE FUN, most all chapters with Dr. Fate were drawn by Howard Sherman. The only issues Sherman did not do were #6-10 which Stan Josephs did, #12 which Bernard Klein did, #19 by Jon Chester Kozlak and finally #21 which was by Joe Kubert.

In 1963 Dr. Fate made his first appearance since 1944 in JUSTICE LEAGUE OF AMERICA #21&22 and has made a number of appearances since in JLA, SHOWCASE, FLASH and other DC titles.

FILMS FANTASTIQUE

FORBIDDEN PLANET: REVISITED

BY JAMES VAN HISE

When I first started this column I did an article on FORBIDDEN PLANET. Several months later I discovered that one of the sources of information I had used had relied solely on the publicity pressbook which contained a lot of prose but little accurate information. This article will correct that misinformation as well as adding more new information.

FORBIDDEN PLANET was not only Metro-Goldwyn-Mayer's first attempt to create a lavish, big budget "A" SF production, but was also their first attempt at science fiction, period. It was one of the most ambitious and technically challenging projects ever undertaken by that studio, and one whose like would not be repeated until their even more lavish and expensive 2001: A SPACE ODYSSEY over ten years later. Although both films are undeniably landmarks in the genre, neither is unreservedly so as I will soon discuss in partiular reference to FORBIDDEN PLANET.

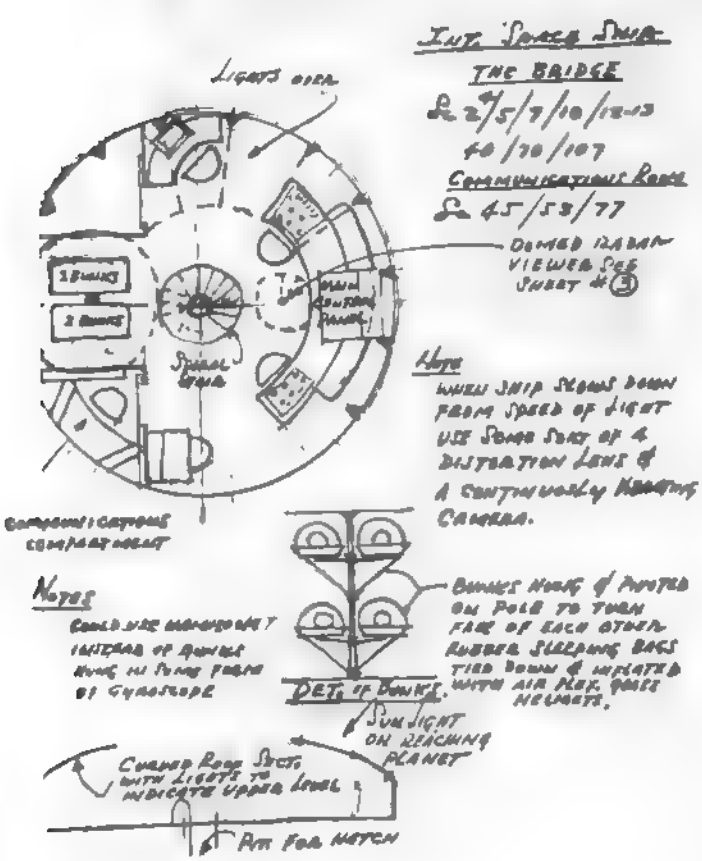
MGM had high hopes for FORBIDDEN PLANET, as evidenced by their $1,900,000, but as a result of mixed studio reaction to the film, any hope of an intellectual approach in the advertising was scrapped in favor of Robby being pictured on the posters carrying Altaira in his arms, one of the most cliche' poses in the genre of the SF and horror film. This was rather ironic considering that the reason for the big budget was a concerted effort not to follow the low budget type of films the competition was turning out in this vein, low budget films which advertised themselves much the same way FORBIDDEN PLANET ultimately did. This approach succeeded in drawing large audiences (supposedly) by appealing to the lowest common denominator.

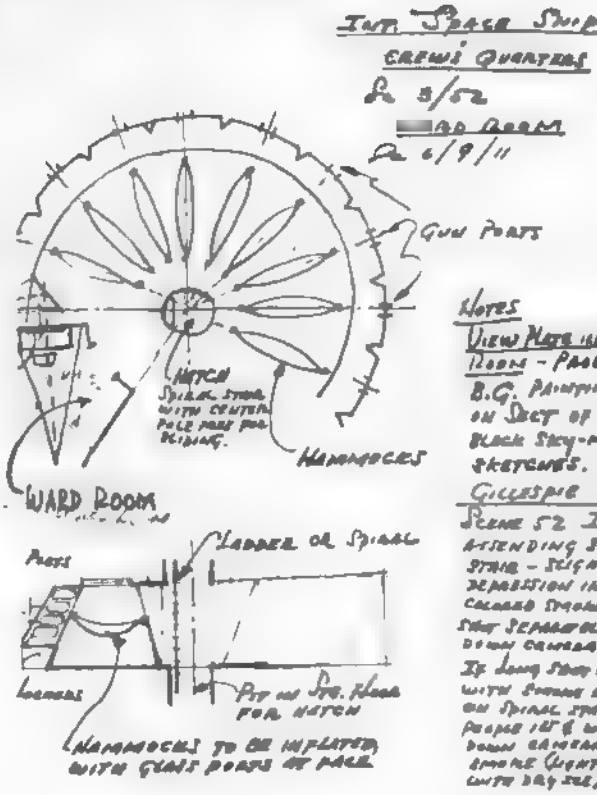
The film itself, despite very high production levels and the nearly two million dollar budget mentioned above, as well as some interesting and unique ideas exercised in the script, was by no means the highly touted drama it was intended to be. The film's screenplay was written by Cyril Hume based on an original story by Irving Block and Allen Adler (which is available in paperback and is reprinted every few years). The original story used as its base William Shakespeare's last play "The Tempest" which concerns the magician Prospero who lives on a mystical isle with his daughter Miranda who has never seen another man. From these threads of inspiration the world of Altair IV and all the rest were constructed. The book contained none of the flaws of the film, and thus blame for the weaknesses in the story must be laid at the feet of Cyril Hume and the producers of the movie. One plus that must be given to the screen writer though is his expansion of the role of the Krell who are not as fully developed in the book.

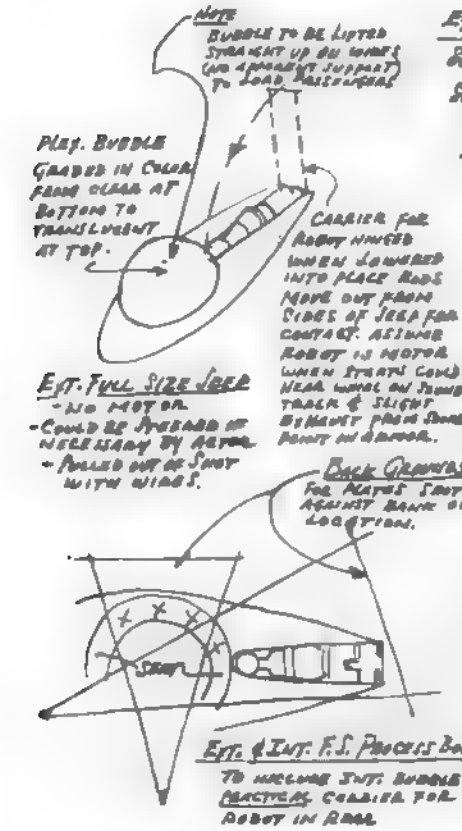
In the film, the full dramatic potential is not realized until the climax sequences due to too much nonsense which goes before. This is because the script, instead of developing a tight story of building tension leading up to the final confrontation, allowed itself to become unnecessarily side tracked with comedy bits involving the cook and Robby the Robot (can one blame Earl Holliman, who played the cook, for looking upon it as his worst film?) as well as too long establishing scenes with Altaira (Anne Francis) as she naively succumbs to the advances of anyone who gropes in her direction. Despite the cliche' way its advancement is handled, the growing love relationship between Commander Adams and Altaira was essential to the plot and its denouement, that affair being the key which fully unlocks the Id monster from the unknown depths of Dr. Morbius mind. This blooming love affair, despite its importance to the plot, stumbled along rather clumsily, occuring at seemingly more of the plot's whim than that of the characters. In fact, when it first unfolds itself to the viewer it is so badly handled it's embarrassing. Following an argument with Altaira for making out with Lt. Jerry Farman (Jack Kelly), he has second thoughts about his harsh words and returns to apologize the following day. Leslie Nielsen's portrayal of the apologizing Commander is so childlike that he does everything but blush and twirl his toe around in the dirt. Even his voice rises to an adolescent pitch when (with his back turned while Altaira bathes in a small pond) he apologizes for his harshness. The affair then follows along predictably and in a rather off hand fashion, not portrayed with the attention and seriousness it deserves due to its importance to the plot. In fact, there is no real open hostility to the affair from Morbius (Walter Pidgeon) while it progresses. Only when Altaira states she wants to return with Commander Adams to Earth does Morbius become angry. A far more dramatic conflict could have been achieved had there been growing tensions between Adams and Morbius. As it stands, there is only irritation between them, but nothing volitile. Had the characters and the script been as tightly and carefully produced as were the photographic effects, FORBIDDEN PLANET could have been the science fiction film. There are people though who do consider it a highly polished gem, or as Fred Clarke, editor and publisher of "Cinefantastique", put it, "It's a good film, but wildly overrated". As it stands, it seems much like a precursor to STAR TREK, and in fact while viewing it, one gets much the same feel from it that

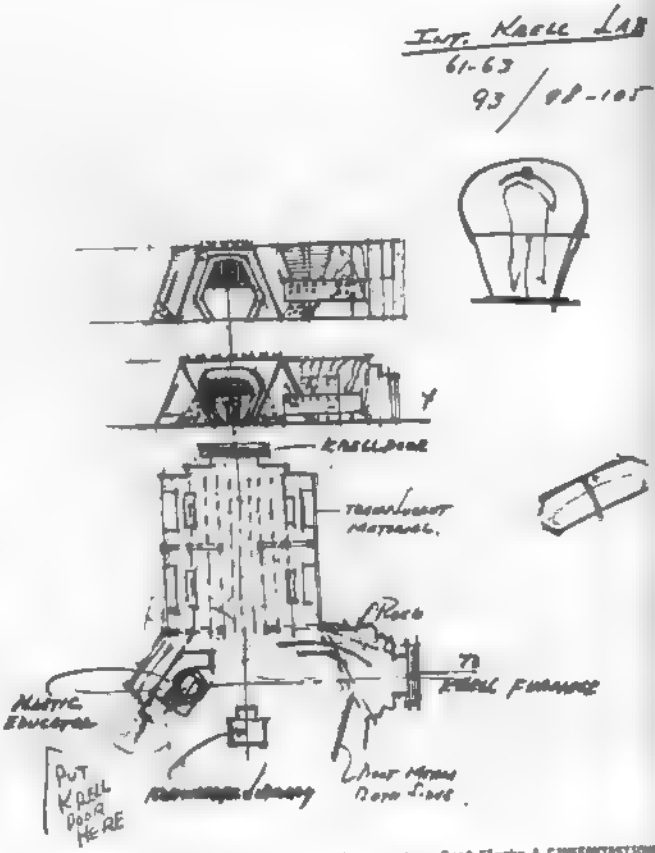
APPROACHING ALTAIR IV: FROM LEFT TO RIGHT, THE CLOSEST TO THE SCREEN IS COMMANDER ADAMS (LESLIE NIELSEN), THE NEXT IDENTIFYABLE ACTOR IS JAMES DRURY (FOREGROUND, STANDING CENTER) AND SEATED BEHIND HIM IS LT. DOC OSTROW (WARREN STEVENS). STANDING FAR RIGHT IS THE BOSUN (GEORGE WALLACE).

PRE-PRODUCTION DESIGNS


INT. SPACE SHIP
THE BRIDGE
Sc 2/5/7/10/12-13
40/70/107
COMMUNICATIONS ROOM
Sc 45/53/77
LIGHTS OFF
DOMED PLASTIC VIEWER SEE SHEET #5
NOTE
WHEN SHIP SLOWS DOWN FROM SPEED OF LIGHT USE SAME SHOT OF 4 DISTORTION LENS & A CONTINUOUSLY REVOLVING CAMERA.
NOTES
COULD USE MANNEQUINS INSTEAD OF DOMES HUNG IN SPACE FROM OF GUNSTRODE
BUNKS HUNG OFF PIVOTED ON POLE TO TURN FACE OF EACH OTHER. RUBBER SLEEPING BAGS TIED DOWN & INFLATED WITH AIR. REF. GLASS HELMETS.
DET. OF BUNKS
SUN LIGHT ON REACHING PLANET
CURVED ROOF SECT. WITH LIGHTS TO INDICATE UPPER LEVEL
PIT FOR HATCH


INT. SPACE SHIP
CREWS QUARTERS
Sc 5/52
[redacted] ROOM
Sc 6/9/11
GUN PORTS
HATCH
SPIRAL STAIR WITH CENTER POLE FOR SLIDING.
HAMMOCKS
WARD ROOM
LADDER OR SPIRAL
POLE
LOCKERS
PIT FOR STR. HOOK FOR HATCH
HAMMOCKS TO BE INFLATED WITH GLASS BOARD AT BACK
NOTES
VIEW MADE IN WARD ROOM - PROCESS - B.G. PAINTING ON SECT OF SPHERE BLACK SKY-MORE SKETCHES. SEE GILLESPIE
SCENE 52 ID
ASCENDING SPIRAL STAIR - SLIGHT DEPRESSION IN TRANS-COLORED STROKE EXPOSE STAT SEPARATES THIS DOWN CAMERA
IF LONG SHOT IS NEEDED WITH STROKE EXPOSE ON SPIRAL STAIR STAT PEOPLE LET & WITH THIS DOWN CAMERA SHOT SMOKE (LIGHT PUFFS WITH DRY ICE)


NOTE
BUBBLE TO BE LIFTED STRAIGHT UP ON WIRES (OR A BRACE AT JUNCTION) TO LOAD MISCELLANEOUS
PLEX. BUBBLE
GRADED IN COLOR FROM CLEAR AT BOTTOM TO TRANSLUCENT AT TOP.
CARRIER FOR ROBOT HINGED WHEN LOWERED INTO PLACE RODS MOVE OUT FROM SIDES OF JEEP FOR CONTACT. ASSUME ROBOT IS MOTOR WHEN STARTS COILS NEAR WHEEL ON INSIDE TRACK & SLIGHT MOVEMENT FROM SOME POINT IN CARRIER.
EST. FULL SIZE JEEP
- NO HOOD OR.
- COULD BE STRIPPED IF NECESSARY BY ACTOR.
- PULLED OUT OF SHOT WITH WIRES.
BACK GRAVINES
FOR ACTORS SHOT AGAINST BANK ON LOCATION.
SEAT
EST. & INT. F.S. PROCESS BODY
TO INCLUDE INT. BUBBLE & MECHANICAL CARRIER FOR ROBOT IN REAR.
EST. JEEP
Sc 17-18 MINIATURE EST.
Sc 19. F.S. SET EST of INTERIOR
Sc 20 MINIATURE EST. PROCESS INT.
Sc 21 EST. F.S. INT. F.S.
Sc 41 EST. JEEP
Sc 67 EST. JEEP
Sc 71 EST. JEEP DRIVE OFF
EST. MINIATURE JEEP
TO BE SHOT IN MINIATURE SET EITHER ON WIRES OR RUN ON CONCEALED TRACK.



All pre-production sketches courtesy Fred Clarke & CINEFANTASTIQUE.

DOC OSTROW (WARREN STEVENS) AND COMMANDER ADAMS (LESLIE NIELSEN) ARE TAKEN IN AN UNDERGROUND SHUTTLE CAR BY DR. MORBIUS (WALTER PIDGEON) TO THE VAST KREL COMPLEX.

is experienced when watching a STAR TREK episode (an average STAR TREK episode that is, as many did explore the dramatic possibilities of their stories much better than did FORBIDDEN PLANET).

Just the same, FORBIDDEN PLANET is still a marvelous visual excursion into the world of science fiction and special effects much like "2001" is, but unlike "2001", FORBIDDEN PLANET does inject some character and emotion into its featured players, even if all it achieves is unassuming space opera, right down to its ending with an embrace. At least in "2001" though, one was able to project one's own feelings about what the astronauts must be feeling, knowing what they felt even if they didn't show it (for instance, despite its almost cut and dry direction, one could feel a cold malice behind Dave Bowman's actions as he disconnected HAL 9000).

Not to try and portray FORBIDDEN PLANET with just its shortcomings though, as it did achieve some good moments of tension and drama when it finally got around to them. All of the real dramatic scenes came near the end of the film, during the final thirty minutes or so. There were some interesting tension scenes involving the invisible monster boarding the ship unbeknownst to anyone, the second time this happens being when it murders Chief Quinn (Richard Anderson). Although his murder is never pictured, only announced by his agonized scream in the background, it is somewhat unexpected as the first time the monster boards the ship there is real tension over wondering what it's going to do and a sort of anti-climactic feeling when all it performs is sabotage. Thus the second time we feel we know its designs, the scream coming as a genuine surprise [An interesting side note here is that in the novelization, the murder of Chief Quinn is somewhat more graphically described; the Chief's body not just torn apart but pulled through a porthole first, and the port wasn't quite large enough to accommodate him]. But these were scenes of tension and suspense, not dramatic conflict of characters.

The drama unfolds when the Id monster attacks the Earth ship and is finally revealed in the arcs of the neutron beams and the ship's blasters. The drama is handled well in that suspense is slowly built up as the thing approaches the ship. Despite a barrage of blaster fire centered on it, it finally appears in the beams of the nuclear disintegrators, murdering two men who get too close, and finally killing Jerry Farman as well. Although it is an interesting touch to kill off a character who had been established as one of the stronger secondaries (this was in 1956 remember as movies today do it all the time), the way it's done almost ruins this scene as after the monster has killed two men, Jerry runs up to it and begins shooting at it in a maneuver that was not only foolish and illogical, but just too obviously manipulated by the story, somewhat spoiling the feel of the sequence. A better dramatic situation developes at Morbius' home following the attack on the ship. Doc Ostrow slips away from Adams and Altaira and uses the Krel "brain-boost" device on himself, despite dangers which had been outlined previously in the story. The sudden entrance of Robby carrying Doc Ostrow's limp form is timed just right, and his revelation of what the Krel had really accomplished and his warning of "monsters from the id"

serves as a platform which launches the final confrontation with Dr. Morbius. The tension and the drama of this scene maintains itself well for even as Adams and Morbius are arguing about the monster from the id, Robby detects it approaching the house, and when it breaks through Morbius' defenses, even down to the walls of indestructable Krel metal, the drama builds. Only one thing is disappointing about the climax, and that is that when Morbius is attacked by the monster created by his own id, we see none of it, only the horrified reactions of Adams and Altaira at what they are apparently seeing. This approach completely drained the power from the climax, reducing what could have been a truly electrifying scene to a sequence of confusion when Morbius is found to be still alive and intact after the confrontation, but nonetheless dying. From what? It's never made clear as he bears no visible wounds.

Even though the dramatic extrapolations are not completely satisfying, the visual ones most certainly are. The special effects in this film are nothing short of astonishing. From the flying saucer shaped space ship and the sequences of it approaching the world of Altair IV, to the mammoth underground shafts of machinery on 7800 levels going down forty miles into the planet itself. All is breathtaking to behold! One of the most beautiful scenes is when the ship lands on the planet as the background scenery and sky are all meticulously illustrated to duplicate an alien landscape. Fine art in its truest sense was exercised here.

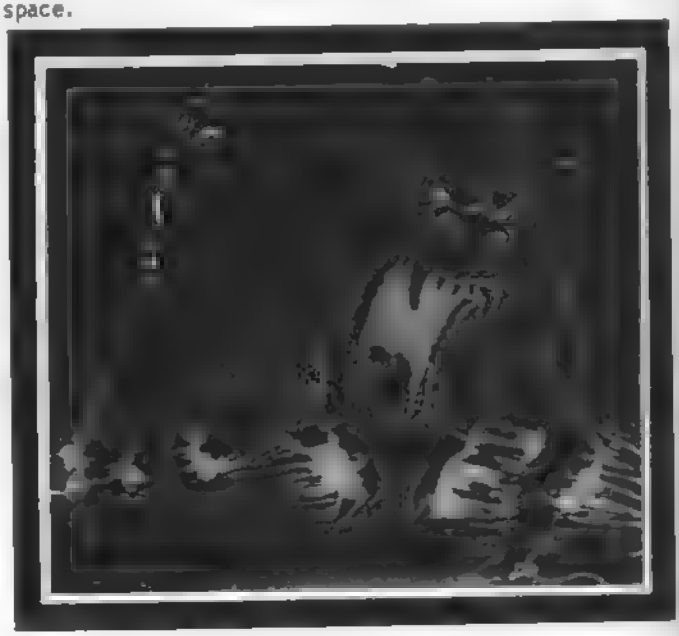
Although I have yet to find solid documentation of it, its been said that during the filming a dispute erupted between Disney and MGM and that Disney's on loan animators (A. Arnold Gillespie, Warren Newcombe, Irving G. Ries and Joshua Meador) didn't complete all the work they were originally supposed to do. From viewing the film this is quite possible to accept as there is an abrupt change in the type of special effects used on the blasters. The fact that it would only be noticed here is understandable as all the more extensive photographic effects such as the Krel planet interior and the detailed and intricate planet mattes would all probably have been complete earlier on in the stages of production. The change in the blaster is that in the early portion of the film they fire a thin beam, whereas later when they are used (both the large ship blasters as well as the handguns) fire a series of energy bursts.

Not all the special effects came out of the Disney people though as MGM's prop department made its own contributions. These included a space jeep (see the Pre-Production Designs page), an electro-magnetic tractor, an atomic cannon and the most memorable prop of all, Robby the Robot, which this film introduced to the screen.

Despite publicity department jargon which claimed Robby was a marvel of the electronic age, he was no more genuinely a robot than was the contrivance used on the teleseries LOST IN SPACE. Robby was an elaborate shell designed by Bob Kinoshita based on rough sketches given to him by Arnold Gillespie. Kinoshita, a Japanese draftsman, also designed the interior of the spaceship as well as the underground complex of the Krel. Robby was operated from the inside by a stuntman, several in fact as the claustrophobic interior and the maze of controls combined to present too much of an obstacle to some. One of the operators was former child star Frankie Darrow, while another was prop man Frank Carpenter. One of the stuntmen who operated Robby quit because the poorly designed interior was so confining that he would faint from the heat and the stooped position he had to maintain. This sometimes happened during filming and Robby would suddenly just droop over like somebody had pulled his plug. Despite Robby's bulky appearance, the shell weighed only about a hundred pounds.

Robby was not discarded after FORBIDDEN PLANET was finished as he appeared again in THE INVISIBLE BOY [MGM, 1958], in THE TWILIGHT ZONE (with a slightly altered head), and in two episodes of LOST IN SPACE, one titled "War of the Robots" wherein he battles the Robinson's robot (it was actually one of the better episodes). In 1971 MGM sold Robby to the "Movie World" in Buena Park, California. So when Robby appeared on an episode of COLUMBO, it was actually Robby II built by Bill Malone of West Hollywood, Calif. based on the original plans of Bob Kinoshita.

The flying saucer used in filming scenes on the surface of Altair IV was full size but was only the lower half. Long shots of the entire ship on the surface were just special effects. You'll note that all the scenes around the base of the saucer, such as when they arrive and disembark on the surface, as well as the attacks by the Id monster, never show the ship above that lower portion of the saucer. This giant prop was somehow saved long enough to be reused in the TWILIGHT ZONE episode "Third From The Sun" along with stock footage from FORBIDDEN PLANET of the saucer in space.



THE MONSTER FROM THE ID!

The lighting on the sets proved to be a difficult problem for filming as many of the sets required all of the floor space of the studios four largest sound stages. The problems stemmed from the fact that most of these were comprised of massive painted backdrops or cycloramas. For instance, the immense spaceship set was on stage fifteen and to supplement it required an enormous painted cyclorama 350 feet in length to hang in the background. Here the set lighting was particularly tricky as it had to duplicate the light source direction as duplicated on the backdrop. Any error would reveal where the set stopped and the cyclorama began.

Another lighting problem was in reflection of light from the modernistic sets of bright metal and plastic as they bounced light in virtually every direction. Examples of these were numerous. For instance, the deceleration tubes into which the crew members entered for the short period of time they were subjected to sudden changes in pressures when the ship decelerated from faster than light speed. So not only proper lighting of sets was difficult but the lights also had to be placed or masked to that they didn't reflect into the camera. The large plexiglass dome in the center of this same set presented this same problem. This globe was nearly sixteen feet in circumference

and enclosed within it a smaller globe which was surrounded by two bright steel bands as a decorative feature. For awhile it seemed it would be impossible to light this globe properly to avoid reflection. Finally the sets lamps were changed from their former position and carefully masked until the desired result was achieved.

Even Robby's domed head reflected light, and still did in the film, but it was not a glare and was not that noticeable.

Another problem was that of shooting night scenes on the set, such as the one in which the invisible monster attacks the ship. Since during the shooting much of the monster's brightness and fiery outline had to be imagined, a desired effect was created by putting colored filters over the lights.

The United Planets Cruiser C-57D, the ship in which Commander Adams and his crew arrive on Altair IV, became a flying saucer in the film due to the UFO flap that was taking place in America at that time. The design stands up much better than the bullet shaped rockets of films before and since, and today seems the product of far sighted thought. One also can't help but wonder though if perhaps the very popular DAY THE EARTH STOOD STILL [Fox, 1951] also didn't inspire the design to some degree as its flying saucer was a very talked about feature of the film. Three different models of the starship were built for the special effects scenes of it travelling through space, approaching the planet, and landing on Altair IV. The models went from one only twenty inches in diameter, to one forty-eight inches in diameter, and climaxed with the third one which was a full six feet in diameter.

It's interesting to notice in the film that when an animation scene is used in combination with the live action, such as a blaster firing or Robby's circuits overloading when he's asked to violate one of his parameters, the scene turns slightly reddish, apparently a result of the combination of the animation with the live action in the optical printer, as one can actually see the red suddenly fade out when the animation has passed and the true color return.

Two very small roles in the cast were held by James Drury who played THE VIRGINIAN several years later on TV, and George Wallace, a minor actor who played Commando Cody in the rocketman serial RADAR MEN FROM THE MOON four years earlier.

FORBIDDEN PLANET was an attempt to bridge the gap between the puerile SF film which dominated the genre to the more serious and sophisticated science fiction of the novelists. Although plagued with cliche's, it was still an admirable attempt and its finer moments still stand head and shoulders above many of the SF films which followed in its wake, while ignoring its lead. One thing FORBIDDEN PLANET did achieve is that elusive quality which most films try for and seldom achieve, that being a sense of wonder. It is for this reason that its reputation has succeeded in rising far above its faults, to make it one of the most popular and admired SF films ever made.

MAXOR OF CIROD

by JOHN ADKINS RICHARDSON

Article reprinted from the Southern Illinois University ALESTLE.

By Sanford Schmidt
Alestle staff writer

John A. Richardson, SIUE art professor, may go down in history as the man responsible for bringing comic strips to the college classroom.

In his classes, you may see anything from Picasso to "Peanuts."

Comics such as "Peanuts," "Prince Valiant," "Krazy Kat" and "Little Nemo in Slumberland" are flashed on a ten-foot high screen to teach the basics of art appreciation to students here.

Richardson says his method allows students to start with familiar basics to learn line and form. From that point, students can recognize parallels and relationships to more serious art.

He says his method is often accused of being a device to appeal to students. "That's one of the things we are supposed to be doing," says Richardson.

Richardson is also a highly respected art critic and writer. His latest article appears in "The British Journal of Aesthetics."

Richardson first acquired his interest in comics as a child. As a compensation for being the runt of the neighborhood, he found he could control kids by a self-published comic strip which featured caricatures of his enemies.

He once started on a career as a commercial artist and sports cartoonist, but abandoned that for education and research.

He was doing research on "the influence of 19th century painting and comic strips on 20th century commercial art" when he came in contact with the big-time comic book market where a first edition of "Superman" costs up to $500.

From sources such as Rocket's Blast Comic Collector" magazine, Science Fiction Comics Association, and an organization known as Fandom, Richardson got most of the comic strip material he uses in class.

TORRAG IS WITH HIS WOMEN WHEN MAXOR IS ADMITTED. "BY THE HOLY BIRE!" HE SWEARS. "IS THIS UNTOWARD RENAISCENCE SOME TACTIC OF ENO'S TO EMBARRASS ME? SEE HIS NOTE DROPPED FROM THE SKY, AND TELL WHICH PARTS ARE AFT AND TRUE!"
"ALL," MAXOR ANSWERS, "EXCEPT THE CLAIM OF MY DEATH! WHAT LIES FOREVER IN ECLIPSE IS NOT MY CORPSE BUT THE INFERNAL DEVICE WITH WHICH THEY TRACKED MY EXPEDITION! AND GRIMLY FALSE THE MANNER! SEE HOW THEY EAVESDROPPED IN WRY AMUSEMENT UPON ALL OF MY ADVERSITIES WHEN THEY COULD SO EASILY HAVE ALTERED EVERYTHING. DOES IT NOT HINT THAT ENO'S OFFER TO EXCHANGE AVLUV FOR HI OF OUR YOUTH IS ALSO PARTLY COUNTERFEIT?"

"Maxor" a blend of science fiction, satire and the macabre is the work John Richardson, a professor of art at SIUE.

Richardson said he pioneered his teaching method here at SIUE with a course, GSC 158, which was based on the principle that, in teaching, you should start with the familiar and lead to the unfamiliar. As Richardson says, "Everybody starts at the wrong point. For instance, in music, it's always Tchaikowsky first, not rock."

Richardson is still turning out cartoon work of his own. His latest effort is a comic book called "Maxor," a combination of science fiction, the macabre and satire. He hastened to mention that "Maxor" is on sale at the Community Book Store in Edwardsville.

Richardson says his favorite cartoon strip is "Krazy Kat," which, he says, was a true work of genius. "Krazy Kat" was about a black cat in love with a white mouse. The mouse was always hitting the cat with bricks and a white dog named "Offisa Pup" was always arresting the mouse to protect the cat. "Not only is the courously mythic in its way," says Richardson, "but now I'm interested in the color of the animals, since there is evidence that the artist may have been black."

Richardson agrees with author and critic, Gilbert Seldes, who says "Krazy Kat" ranks along with jazz and Charley Chaplin as one of three principal American contributions to art.

Richardson says comic strip art has gone downhill lately and even the once-great "Prince Valiant" is not what it used to be.

His favorite contemporary comic strip artist is Guido Crepax who publishes in paperbacks in Italy.

Richardson's travels in the comic strip world have brought his in contact with comic strip giants such as Milt Caniff, Al Kapp, Rube Goldberg, and Burne Hogarth, who once drew "Tarzan."

BUT TOO LATE. SOURDLESALT, THEIR VESSEL SPEEDS ALOFT. MAXOR IS AS HELPLESS AS IN A DREAM. ALARUMS WOULD BE USELESS AT THIS HOUR IN THIS PLACE

Beginning next issue, the RBCC will serialize John Adkins Richardson's original MAXOR OF CIROD strip which previously appeared in the now long out of print FANTASTIC EXPLOITS #21 which was published by the SFCA in 1971. Its sequel, "Variations", is still available from from the SFCA in FANTASTIC EXPLOITS #23.

Good morning/afternoon/evening (the choice is up to you).

So here it is, another beautiful sunny day in the Bluegrass State (no, our ground foliage isn't really blue...we simply like to keep tourists off balance); but am I outside enjoying the summer, gamboling amid the flora & fauna of Woodhill Valley and taking advantage of the lovely air-pollution inversion? No. I'm sitting inside here, pecking away at this ancient Royal tripewriter while trying to decipher bizarre handwriting and fathom insidious queries (but I know the job was dangerous when I took it (as Super Chicken would say), and - truth be known - I love every minute of it. So, let us forge ahead into this 13th Rosa "Information Center"; but first, we'll pause for this commercial message

RBCC INFORMATION CENTER will try its level best or a reasonable facsimile thereof to answer any & all questions concerning any field of fantasy or imagination - comics, TV, movies, SF, pulps, radio, etc., etc (but please hold the coverless-comic-questions and the how-much-is-it-worth queries). Questioners are encouraged, nay, urged to send along some arbitrary number of 10¢ stamps to help defray the costs of the correspondence and such that this job entails. Send all such questions & stamps, additions, and providence for us, corrections to yours truly

DON ROSA : 7410 Woodhill Valley Rd.; Louisville, KY; 40222

(I have to put this business at the outset of the column now, since I discovered not all readers are stalwart enough to stomach 10 full pages of me to attain these directions on the last page.)

COMIC BOOK HALL of FAME

F.W.Marshall nominates as his all-time favorite comics ALL-STAR #10, BATMAN #5, SUPERMAN #111, and in general, most any J.L.A. & Jakovsky/O'Neil WONDER WOMAN issue.(shudder)

John Fishel, a tried & true funny-animal freak, considers Harvey Kinenberg's work in TOM & JERRY SUMMER FUN #1 (Dell) makes this the greatest of comic-books.

Rich Matthews & Neil Renton both choose AVENGERS #93 as their favorite, and Neil adds to that ADVENTURE #367 & 378 and F.F.#72.

And Su Bates sends in the nominations that I'll cheer: UNCLE SCROOGE #12 ("The Golden Fleecing") and DONALD DUCK #26 ("Trick or Treat").

FUNNY-BOOK PUBLISHERS: this addendum to my index of comic-book publishers of last issue has been sent in by Jim Vadeboncoeur, John Fishel and J.B.Clifford...

Approved/Ziff Davis & St.John); Archer(St.John); Arleigh(D.C.), Decker/Farrell); Entertaining Creations(EC); Fables(EC); Gaines (EC); Harle; I.C.(EC); Patches(Orbit); Popular Library(Pines); Signal(D.C.); and Tiny Tot(EC).

Also, here are 3 more Marvel tax-dodge names

Warwick, Zenith, and (they're getting desperate) Perfect Film & Chemical!?!

And, for the proverbial record, I'm told that Metallina was NOT a alternate name for the Pines Publishing Co.

Aha! An always valuable note from Jim Vadeboncoeur expounding on last issue's Audience Participation section. For the requested detailing on the early career of Bernie Krigstein, Jim states Fawcett:GOLDEN ARROW #6, MYOKA #17; D.C.:FLASH #94, SENSATION #81 & 84; and Novelty:TARGET vol.5 #6.

Jim also names these identifications on artists in certain issues of 4-COLOR (got that? 4-COLOR!): #709(The Searchers) was by Mike Roy & Mike Peppe; #723(Zamblago) was Everett Ray Kinstler & Bob McCarty(?); and the Prince Valiant issues were by Bob Fujitani.

John Fishel also helps out with some unanswered queries: John identifies the artist on the lead strips in TOM & JERRY from 1949 to 1960 (and a few more till 1965) to his favorite comic artist Harvey Kinenberg. Before his death in 1965, Harv had worked at the animation studios of Van Buren, Fleischer, MGM & Hanna-Barbera; he did work on all phases of Hanna-Barbera endeavors (cartoons, comics, storybooks, newspaper strips); at Dell he illustrated Andy Panda, Woody Woodpecker, Tom & Jerry, Porky Pig, Chip & Dale, Charlie McCarthy, etc.; at Marvel he'd done Super Rabbit & Krazy Krow. Yeah, Harv was one of the comic artists I grew up with but never had the sense to get back into. He also had a question about the time certain titles spent under either the Dell or Gold Key banners. John fills me in on this piece of history: before 1961 all Dell comics were published by Western Printing & Lithographing Pub. Co.; in 1961 Dell began publishing under the Dell trademark as well; in 1962 Western quit publishing as"Dell", began as Gold Key (with all the line's best titles), and left Dell comics to be published by Dell Publishing Co. (I'd say, "well, if you can understand that would you please explain it to ME!" but I hate to be too trite!) But as to the exact question, John gives us this publishing history...

MIGHTY MOUSE (previously from Pines) #144-155 from Dell(Western), #156-165 from Gold Key(Western), & #166-172 from Dell(Dell).
MITT & JEFF (previously from DC) #101-115(Dell(Western) (& #116 - 146 were from Harvey).
NANCY & SLUGGO(previously from St.John) #146-167 from Dell(Western), #188-192 from Gold Key (Western).
TIP TOP (previously from St.John) #211-225 from Dell(Western).

And now, on with the show...

NEIL RENTON -- Pittsburgh, Pennsylvania.

WHO WAS JUDOMASTER, WHERE & WHEN DID HE APPEAR???

Wellll, lemme' see...he appeared in SPECIAL WAR SERIES #1 (Nov.'65) and in JUDOMASTER (previously GUNMASTER...previously SIX GUN HEROES) #89(May-June'66) to #98(Dec.'67). This Charlton comic was set in the South Pacific during double-yoo double-yoo two; Sgt.Rip Jagger's patrol is wiped out on a desert isle and he is hidden by a group of Chinese guerillas. For saving his daughter, the "sensei" helped Jagger learn all forms of the martial arts (except kung fu -- it wasn't fashionable yet); finally, Jagger put on his Judomaster suit and led the guerillas against the Japanese occupation forces. He wore a tunic made of "bullet-proof nylon" which is one thing that even Burlington isn't into yet!

WHO WERE THE T.H.U.N.D.E.R. AGENTS???

My God! Have you no mercy!? These were the THUNDER agents:
•Dynamo(Leonard Brown): via the Thunderbolt Len could increase his mass & density, ergo increase his strength and render his body almost impenetrable.
•Woman(Anthony J.Dunn-age 76): Dr.Dunn volunteered to allow his body die and have his consciousness be transfered to an android form. Woman used an invisibility cloak and could transfer his mind to other android bodies if the need arose.
•Menthor(John J.Janus): used a cybernetic helmet to amplify his brain power for telekinesis, ESP, teleportation, the whole bit.
•Lightning(Jay Gilbert): used an electromagnetic suit to help maintain speeded up body processes & reflexes, but shortened his life each time he used it (neat, huh?).

•THUNDER Squad: Guy Gilbert (later to become Lightning)- leader, John "Dynamite" Adkins - weapons expert; Kathryn "Kitten" Kane - technical expert; William "Weed" Wylie - locksmith, escape artist, ex-con.
•Ravensuse a raven suit to flit around a la Hawkman.
(T.H.U.N.D.E.R. - The Higher United Nations Defense Enforcement Reserves.)
This line of super-heroes for which I couldn't have a higher regard appeared in the Tower series: THUNDER AGENTS #1(Nov.'65) to #20(Nov.'69); DYNAMO #1(Aug.'66 to #4(June'67); & WOMAN #1 (Nov.'66) & #2(Mar.'67). Tower also featured a comic called UNDERSEA AGENT #1(Jan.'66) to #6(Mar.'67) which featured Lt. Davey Jones of U.N.D.E.R.S.E.A.(United Nations Dept. of Experimentation & Research Systems Established at Atlantis). Ha.

JAY ZILBER -- Oberlin, Ohio.
HOW ABOUT AN INDEX TO 'CHALLENGERS OF THE UNKNOWN' INDEX???

Rights. See index section for part I. In the meantime, we can all look forward to Jay's parody of the RBCC in the next issue of his FANDOM FUNNIES magazine! Sotzah!

DAVE CAMPITI -- Wheeling, West Virginia.
WHO DREW THE COVERS OF 'ACTION'#373 & 'ADVENTURE'#391???

For what it's worth, ACTION #373 is by Neal Adams & ADVENTURE #391 is Curt Swan(pencils) & Murphy Anderson(inks).

IS THE COLOR SECTION IN WARREN'S 'SPIRIT'#1 NEW OR REPRINT?

Definitely reprint! I was surprised that there was some hubbub about people thinking that those color sections were new! Warren, for some reason, didn't bother to acknowledge these as reprints, but (with all due respect) Will Eisner just doesn't draw as well as that anymore...or at least he doesn't try to.

WHO ON EARTH IS JASPER SITWELL???

Jasper Sitwell, a young bright well-to-do graduate of the Shield Academy class of '66, came to torment Nick Fury with his zealousness first in STRANGE TALES #146 (May'66).

A QUESTION FOR A FRIEND: WHAT DO PEOPLE SEE IN JACK KIRBY'S ARTWORK??? HE CAN'T DRAW PEOPLE, HIS LAY-OUTS ARE PAGE WASTERS, HIS BACKGROUNDS ARE YUCK, ETC., AD NAUSEUM.

Needless to say, those are merely your friend's opinions, which he fortunately shares with very few others. It's true that Kirby's work is VERY stylized, and an untrained eye might misconstrue style for crudity. However, the fact remains that there is probably no comic artist today who can charge his work with more life and action or tell a story with as much finesse as Jack Kirby. Even though I can name about a dozen cartoonists whose work I prefer to Kirby's, if I had to choose one artist as the epitome of the PERFECT comic-book illustrator, I'd hafta' choose the "King". Actually, I really don't have the time or space (or ability) to tell you what makes Kirby great...suffice it to say that your friend is missing quite a bit!

DO YOU REMEMBER A NEWSPAPER STRIP CALLED 'GRANNY' (EARLY '60S)?

Don't think so...

RICH CENTOLA -- Barrington, New Jersey
HOW MANY ISSUES OF SIMON & KIRBY'S 'WIN-A-PRIZE' COMICS WERE THERE AND CAN YOU INDEX THEM???

For the first time since I took over RL, somebody has asked me about a title that I've never even HEARD of; but on checking Bobby's PRICE GUIDE I see 'er listed. WIN-A-PRIZE #1 & 2 (early 1955, from Charlton. It's QUITE uncommon that I wouldn't have a comic of that age in my collection...most interesting. I don't know anything about its contents, but if it's by Simon & Kirby, then I'd guess it's composed of material bought from the Prize comic line (as Charlton did when it printed some of the Prize SAK CHARLIE CHAN comics.)

WHERE DID GRASS GREEN'S "SUPERELLA" AND "BASTEST LEAGUE OF AMERICA" APPEAR???

I don't know about "Superella", but "Bastest League of America"(BLA?) originally appeared in Jerry Bails' & Roy Thomas' ALTER EGO #1-3; Richard "Grass" Green's version, written by Mike Friedrich, appeared in Charlton's GO-GO #5 & 6 (Feb. & April 1967).

HAS JOHN CULLEN MURPHY'S "BIG BEN BOLT" EVER BEEN REPRINTED IN COMIC BOOK FORM? DOES MURPHY NOW HANDLE ALL THE ART ON "PRINCE VALIANT" OR DOES FOSTER STILL DO SOME???

The Aussie newspaper strip "Big Ben Bolt" has undoubtedly been reprinted in some Australian comics but no American ones. And I know that Murphy does work on Val as you say, and I don't believe Foster does anything any longer except plotting...but whether or not Murphy does ALL the work...?

WHAT BLUE BOLT STORIES WERE REPRINTED IN 'BLUE BOLT'#105-108?

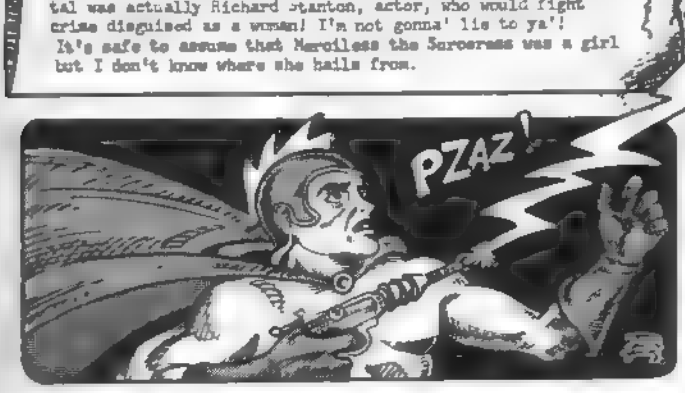
I'm afraid I don't have the originals for comparison, but I do have the reprints...BB #105 (April-May 1950) reprinted BB's origin by Joe Simon from issue #1...that #105 also had reprinted a Chameleon & a Target strip. BB #106-108 reprinted the Simon & Kirby 3D strips from 3B #2-5 plus some of Basil Wolverton's Spacehawk strips from early BBs. While we're on the subject, BBs #109 & 110 reprinted more old (non SAK) BBs plus Sub Zero and Wolverton Spacehawks. BB #111 was the first issue to be subtitled WEIRD TALES OF TERROR and it reprinted a BB and a Red Rocket; #112 had an old Torpedoman strip; BB #113 was titled BB WEIRD TALES and reprinted another of Wolverton's Spacehawks; #115 had an old Sgt.Spook; #117 had a 3B reprint from when BB no longer wore a costume, the comic became GHOSTLY WEIRD with #120, #122 reprinted a Mask strip; and the final issue, #124 (Sept.'54) reprinted an old Torpedoman strip. And there you have it.

WHERE DID THE ORIGIN STORY OF THE SCARLET WITCH APPEAR??? IT WAS EXPLAINED THAT SHE IS THE GOLDEN AGE'S MISS AMERICA'S DAUGHTER...DID THAT STORY SAY WHAT BECAME OF MISS A.?

George Olshevsky augments my memory on this'n: the Scarlet Witch (and brother Quicksilver) first appeared in X-MEN #4, but their origins were revealed in GIANT-SIZED AVENGERS #1: Miss America and the Whizzer were married after the old All Winners Squad disbanded; they went to work at a government atomic project where something went wrong and they were irradiated. Subsequently, their first born was the atomic monster Nuklo who was imprisoned for many years in a time capsule until G.S.AVENGERS #1. Wanda(Scarlet Witch) & Pietro (Quicksilver) were born a year later, and shortly thereafter Miss America (Madeline Joyce) passed away, presumably of overstrain (late 1949-early 1950).

STEVE JOHNSON-- Boulder Creek, California.
WOULD YOU IDENTIFY THE FOLLOWING CHARACTERS??? MALE OR FEMALE? ALTER EGO? APPEARANCES???: HOODED WASP, MERCILESS THE SORCERESS, MAGAR THE MYSTIC, MASKED ANGEL, SCARLET PHANTOM, WASP, MADAME FATAL.

I'll make a stab at it. The Hooded Wasp was in Street & Smith's SHADOW COMICS vol.1#10(May'41) to vol.3#8(Nov.'43) except for vol.2#3 & 10; Hooded Wasp had no secret identity and his sidekick, Wasplet, couldn't make his mind up about his alter ego - sometimes it was Jim Watson, other times Jim Martin. The Masked Angel was also of the male persuasion; his real name was Steve Oakes and made his only show'w in Hillman's MIRACLE #1(Feb.'41). Harvey's Wasp was a minor filler character (no alter ego) and he made his appearances in SPARD #12 & 13 (March & May'41) and CHAMP #19 (Jan.'42). Magar was either a man or a woman (pick one) & made its one-shot showing in the one-shot comic RED RAVEN (Aug.'40) from Marvel/Timely. But finally we come to Madame Fatal, comicdom's one & only transvestite (not counting Jimmy Olsen's occasional sojourn to the fringe). Madame Fatal was actually Richard Stanton, actor, who would fight crime disguised as a woman! I'm not gonna' lie to ya'! It's safe to assume that Merciless the Sorceress was a girl but I don't know where she hails from.



RITA MULCAHY -- Morris, Minnesota.
I HAVE A PIECE OF ORIGINAL ART BY BERNIE WRIGHTSON SHOWING A 3 ARMED FREAK RUNNING THROUGH A SWAMP. IT WAS ORIGINALLY INTENDED FOR "WEB OF HORROR"...BUT DID IT APPEAR IN PRINT?

I recalled seeing this, but I again needed a memory boost from Jim Vadeboncoeur: most of the shelved material intended for WEB OF HORROR after it folded (#1 Dec.'69 - #3 April'70, appeared in various fan-magazines...and this particular strip found print in I'LL BE DAMNED #4 (Jan.'71).

LESTER BOUTILLIER -- New Orleans, Louisiana.
IN WHICH ISSUE OF 'DEFENDERS' DID SILVER SURFER FIRST APPEAR? WHO WROTE 'DEFENDERS' #1-7???

Silver Surfer was first in #2; Steve Englehart wrote issues #1-7 with an assist from Len Wein on #7. But, wot the heck - these comics aren't so difficult to get aholt' of that you couldn't check all this out first hand.

WHAT WAS THE LAST ISSUE OF 'AVENGERS' WRITTEN BY ROY THOMAS BEFORE ENGLEHART TOOK OVER? IN WHICH ISSUE DID QUICKSILVER DISAPPEAR WHILE BATTLING THE SENTINELS? WHICH ISSUE FROM #100-104 FEATURED THE BLACK PANTHER?

Last Roy Thomas scripted issue: AVENGERS #104. After the battle, Pietro (quicksilver) saw"something - huge -- horrible" appear before him in a glow - and he vanished - in #104 also. And Black Panther only appeared in #100 in the range you mention.

WHICH'THOR' CONTAINS THE "ORIGIN OF THE INHUMANS"LAST EPISODE?

"Origins of the Inhumans" appeared in THOR #146-152.

ED PIPPIN -- Manassas, Virginia.
BOB OVERSTREET HAS A 'TOM CORBETT' VOL.3 #1 (PRIZE) LISTED IN THE PRICE GUIDE, BUT TO MY KNOWLEDGE I HAVE NEVER SEEN THIS COMIC OR HAVE I SEEN IT ADVERTIZED. DOES IT EXIST???

You might have (or NOT have) something there. I myself have all the other Prize TOM CORBETTs (vol.2 #1-3), but like yourself, I've never seen a vol.3 #1 either. That might just be a coincidence...has anyone else seen this'n?

JOHN IAVARONE -- Albany, New York
WHY IS 'BLACK HOOD' COMIC FROM 1975 LISTED IN THE NEW PRICE GUIDE SINCE IT NEVER CAME OUT AND PROBABLY NEVER WILL???

Yeah, how 'bout that Bob (snicker, snicker)?

WHO IS DRAWING THE "ARCHIE" DAILY & SUNDAYS???

Er...uh...that is...er...

WASN'T THERE SUCH A THING AS A 'BLACK HOOD' PULP WHICH GAVE THE MLJ HERO ITS ORIGIN???

I can't dig up any information to prove it...but I recall once having a pulp magazine that cover-featured the Black Hood, and I believe it WAS the same as the costumed comic hero. I can't even recall the pulp's title, but I think it might have been HOODED DETECTIVE. Howsabout it, pulp people?

WAS THERE EVER A COMIC BASED ON THE KU KLUX KLAN???

As a matter of fact, there was! HOODED MENACE (what are you, a hood fetishist?), a 1951 comic from Avon/Realistic comics was based on the KKK. As you'll recall, these are the same people who brought us REFORM SCHOOL GIRL comics (also a one-shot) which dealers have taken it upon themselves to decide is"worth" about $50.00 solely because its cover was printed in SEDUCTION OF THE INNOCENT.

STEVE CHMIEL -- Milwaukee, Wisconsin.
COULD YOU LIST THE CONTENTS OF 'WONDER' #1 FROM MEDOR???

WONDER #1 (May 1944) featured strips of the Grim Reaper, Nakano, Spectre, and Tim Pearson...none of the strips were titled. Now this comic is not to be confused with Fox's WONDER #1 (May 1939) which was the first issue of WONDER-WORLD (#3 - on).

GREG HORNTSON -- Des Moines, Iowa.
WHAT ISSUES OF 'OUR FIGHTING FORCES' FEATURED "GUNNER & SARGE"?

The "Gunner & Sarge" series ran from #45(May'59) to #94, and then (as members of "The Losers" series) from #123 to the present. But, unless I'm mistaken, the Gunner & Sarge series seemed to be based on a previous story in OUR FIGHTING FORCES #43 (March'59).

WHAT DC WEIRD BOOKS OF THE LATE '50S HAD ART BY JACK KIRBY?

This is another instance where, instead of searching through all those comics, I'll hope that some reader somewhere just happens to have that data readily on hand. Ha?

WHAT ISSUES OF 'TOMAHAWK' FEATURED MISS LIBERTY???

I see the Colonial heroine Miss Liberty (in reality, Nurse Bess Lynn) in TOMAHAWK #81 (July-Aug.'62) and later in #86, 101 and 110.

RUTH (not Larry) HELL -- Alton (not Acton), Illinois. Right?
I'VE SEEN CONFLICTING STATEMENTS IN VARIOUS FANZINES ABOUT THE "BROTHERS OF THE SPEAR" FEATURE IN 'TARZAN'.A: IT STARTED IN #25; B:RUSS MANNING'S FIRST WAS #39; C:REX INVENTED THE STRIP. WHICH IS TRUE???

A & B but not C. Well, nearly 25 years later, who knows whether Rex made any contribution towards the origination of the strip. But it did begin in #25 (Oct.'51) and Manning first drew it in #39 (Dec.'52)(It had been by Jesse Marsh in TARZAN #25-38.) October, 1951...that makes the Brothers of the Spear feature one that ranks right up there with other hero features in continuous production over the longest period of time, along with Superman, Superboy, Batman, Wonder Woman, Tarzan, and Turok, Son of Stone. (Yeah, that's right! Count up the years they've been in ceaseless production.)

QUALITY (STRICKLY UPPUH CRUST) LITERATURE

A number of helpful folks were nice enough to send me in a list of Lone Ranger novels .Rita Mulcahy, Jon Johnson & Bill Popeak. These novels were published between 1937 and 1956; #1 was written by Gaylord Dubois, while the remaining ones were credited to "Fran Striker & based on the character created by George Trendle". (One entry on this list seems to not agree with all the various lists I received: #5-LR & the Texas Renegades; so there may only be 18 in the series instead of my 19.) Publisher: Grosset & Dunlap.

#1:"The Lone Ranger"
#2:"LR & the Mystery Ranch"
#3:"LR & the Gold Robbery"
#4:"LR & the Outlaw Stronghold"
#5:"LR & the Texas Renegades"?
#6:"LR & Tonto"
#7:"LR at the Haunted Gulch"
#8:"LR Traps the Smugglers"
#9:"LR Rides Again"
#10:"LR Rides North"
#11:"LR & the Silver Bullet"
#12 "LR On Powderhorn Trail"
#13."LR in Wild Horse Canyon"
#14:"LR West of Maverick Pass"
#15:"LR at Gunfight Mesa"
#16:"LR & the Bitter Spring Feud"
#17 "LR & the Code of the West" :
#18:"LR & the Trouble at Santa Fe"
#19:"LR On Red Butte Trail"

Dave Bates sent me a whole raft of data on pulps, etc.; in an attempt to solidify that pulp-hero-paperback-reprint index of two issues ago, Dave makes these remarks:

The Shadow: there was a "deluxe" paperback from Dover Press recently, featuring 2 Shadow novels; also there was one from Tempo, and another from Bantam as far back as 1945.

Dr.Death: there were actually 3 reprints, the 4th was an anthology of short stories under the title "Stories From Dr.Death".

Operator #5: there were 8 reprints from Corinth.

Secret Agent X 7. Dusty Ayers: 5 from Corinth.

Nick Carter: 6 paperback reprints between 1945 & 1948.

And speaking of Nick Carter, an addendum to my remarks on the character a few issues back: the NICK CARTER DETECTIVE MONTHLY ran 40 issues from March'33 to June'36 featuring 40 different novels, plus 22 novelettes in the issues between May'34 & April'36. Nick Carter also appeared in 3 more novelettes in the back of the SHADOW pulp in the June, July & Oct. issues in 1944.

And Dave also fills me in on the John Silence books of the early 20th Century (makes 'em sound old, eh?) that I was asked about: the JOHN SILENCE London edition of 1908 by Blackwood contained "A Psychical Invasion","Ancient Sorceries","Nemesis of Fire","Secret Worship","Camp of the Dog". There were other John Silence stories...one, "Victim of Higher Space" was reprinted in the AVON FANTASY READER #18. Thanx Dave!!..!!

I can now make an addition to the list of TV series with concluding episodes that I was working on in this column about a year ago: two nights ago saw the last appearance of a great show "The Odd Couple" with an episode that concluded the storyline (Felix remarried & moved out of Oscar's apartment). Incidently, that same evening saw the final appearance of my favorite TV series since about 1968: "Kolchak: the Night Stalker". This series had a fantastic flavor of tongue-in-cheek adventure, wall-mounted excitement, and some of the best characterizations and dialogue I've seen on TV in years! I'm really gonna' miss it. However, I understand that there is already a growing Trekkie-type fandom springing up for the series ("Night Stalker" fans will be known as "Nighties"...no lie!) I'm gonna' start planning to combine the 1980 Louisville RIVERCON with the International Nightie Con! Oh boy, oh boy!

Pay attention folks! You're about to hear from a #1 TV historian! Craig Henderson has finally sent in his nominations for all-time greatest TV episodes: The Man From UNCLE/"The Mad MAD Tea Party Affair" plus the whole first season in general; Star Trek/"The City on the Edge of Forever"(a popular favorite); The Prisoner/"Many Happy Returns" (aha! My favorite as well!); The Avengers/"Death at Bargain Prices" plus the black&white episodes in general; Wild Wild West/"Night of the Inferno" and (the best Dr.Loveless episode)"Night of the Whirring Death". And there you have it. Suzah!

J.B.Clifford nominates the 1959 episode of"Maverick" that parodied "Gunsmoke". I've discovered that this show was titled "Gunsty" and starred Ben Gage as Marshall Mort Dooley!

Dave Hogan names these episodes: Outer Limits/"Demon With the Glass Hand", Avengers/"You Have Just Been Murdered" & "Murdersville".

And John Fishel names what I consider one of the great moments in TV history! The concluding episode of "Nichols" when the series' star character is suddenly shot stone dead without warning at the show's opening! What a moment that was!!! Dynamite!

From Nicholas Dyshuk comes evidence that there were more than the 13 "Starlost" episodes I mentioned several issues back...and more than the 16 episodes I listed last issue! The episodes of "The Starlost" missing from that list are "The Ancient Words","The God That Died", and "People of the Dark". That makes 6 episodes which (according to what I've been told) were never shown in the U.S.; you people who hated "The Starlost" so much don't realize how good you had it!

The William Shatner index: my Shatner index in the last issue purposely omited game shows, talk shows & variety shows...plus the Promise Margarine commercials! But, as pointed out by Rich Matthews, David Klass & Greg Robertson, I may have unpurposely missed 2 "Ironside" episodes, a "Fugitive", "One Step Beyond", "Police Woman" (12/10/74), "Police Story"(11/12/74), "Rookies"(1/25/75), and a "Big Valley" titled "Time To Kill"; also these TV movies: "Barbary Coast" ('75), "Horror at 37,000 Feet"('73), "Pray For the Wildcats"('74). And while we're discussing that Shatner index, there were a few theatrical movies missing as pointed out by Philip Moreau & Dave Clark: "Incubus"(1965) and "Big Bad Mama"(1974).

Karl Klair was asking about some kiddie shows last issue and I may have garnered some data for him from Mike Boyle & Rich Wright: "Red Brown of the Rocket Rangers" appeared Saturday mornings at 11:30 on CBS from April 18, 1953 to May 29, 1954. The producer was William "Batman" Dozier; the stars were Cliff Robertson, Jack Weston & Bruce Hall. The show was LIVE from NYC.

"The Flying Tigers" was a Dumont show shown Sunday mornings during 1950-51. Stars included Ed Peck plus many of the regulars from "Capt.Video".

"Capt.Midnight" ("Jet Jackson, Flying Commando" in reruns) lasted about 40 episodes beginning on Sept. 4, 1954; Ichabod Madd & Tut were played by Sid Melton & Olan Soule (a couple' good'ns) and the good Captain was portrayed by Richard Webb (who's reportedly working on a NEW "Captain Midnight" series for TV.)

As for the old TV series based on an atomic sub, I've gotten 3 distinctly different suggestions: Mike Boyle says it may have been "Atomic Lab", Rich Wright says "Atom Squad" and Rita Maloney guesses "Silent Service". Only the Shadow knows...

BOB REED -- Commerce City, Colorado.
CAN YOU PROVIDE AN INDEX OF ALL THE SERIALS TO APPEAR ON THE "MICKEY MOUSE CLUB" SERIES???

Yes, but (sigh) they finally decided that the interest in the "Mickey Mouse Club" reruns had fallen off so badly in Louisville& that they replaced it with "I Dream of Jeannie"! (I'll never know if Corky & White Shadow ever captured the Durango Dude!). Dave Smith sends me this index from the unfathomed depths of the vast Walt Disney Archives:

1st season--
"What I Want To Be" -- 10 episodes
"Spin & Marty" -- trailer & 24 episodes
"Corky & White Shadow" -- intro & 17 ep.
"Foreign Correspondents" -- 20 ep.
"Let's Go" -- 5 ep.
"Border Collie" -- 4 ep.
"Christmas 'Round the World" -- 5 ep.
"Animal Autobiographies" -- 7 ep.
"San Juan River Expedition" -- 5 ep.

2nd season--
"Hardy Boys" -- 20 ep.; "Animal Biographies"--5 ep.; "Adv. in Dairyland" -- 8 ep.; "Spin & Marty"II--23 ep.; "Xmas 'Round the World" -- 5 ep.; "1st Americans"--4 ep.; "Sierra Pack Trip"--5 ep.; "Mystery Lake" -- 7 ep.; "Eagle Hunters"-- 2 ep.; "Children of the World"--2 ep.; "A Housekeeper to Samoa"--5 ep.;"Boys of the Western Sea" -- 9 ep.; "Junior Safari" -- 5 ep.

3rd season--
"Hardy Boys/Ghost Farm"--15 ep.; newsreel episodes including "Hawaiian Adv."--7 ep.,"Argentine Adv."-- 9 ep., "Newsgathering"--10 ep., "Youth Takes Over the Atom" -- 4 ep.; "Spin & Marty" III -- 30 ep.; "Clint & Mac" -- 15 ep.; "Annette" -- 21 ep.

JOHN IAVARONE -- Albany, New York.
WASN'T THERE AN OLD TV GAME SHOW NAMED "TIC-TAC-DOUGH" WHERE THE LAST PERSON TO GET A TIC-TAC WINS???

You mean the FIRST person! "Tic-Tac-Dough" it was, a daytime (and later night-time) quiz show that worked exactly like today's "Hollywood Squares" except that the contestant answered his own questions and Paul Lynde couldn't pop off. This late '50s quiz was co-produced by Jack Barry and hosted by Barry, Bill Wendall or Jay Jackson.

DAVE HOGAN -- Mentor, Ohio.
HAVE YOU ANY INFORMATION ON THE OLD "CLUTCH CARGO" CARTOONS? THEY WERE PRETTY AWFUL BUT WERE DISTINGUISHED BY EACH CHARACTER SPEAKING THROUGH REAL SUPERIMPOSED LIPS, AN IDEA THAT SOUNDS GOOD IN THEORY BUT WAS NOTHING BUT REVOLTING IN PRACTICE. THE LIPS LOOKED LIKE CHUBBY WORMS AND NEVER QUITE MATCHED THE DIALOGUE.

Chubby worms? You're too kind. Those lips looked more to me like quivering pulsating jellyfish with terminal acne...they were never quite in focus and always far too small for the faces they inhabited. The cartoons had NO animation whatsoever; they were more like a televised comic-book page, panel by panel. At any rate, there were 260 "Clutch Cargo" episodes which ran 5 minutes each and would form 52 full adventures. The episodes could be made into a daily 5 minute serial or combined into a ½ hour show (with commercials). These Cambria Studio cartoons starred Clutch (a world adventurer) with his disgusting young sidekick Spinner and Spinner's dachshund Paddlefoot; years: 1959-1962. And that chubby-worm superimposed lip technique is called Syncro-Vox. Gah.

RAY ELLIOTT -- Richmond, Virginia.
I'D LIKE TO SEE AN INDEX TO "THE GIRL FROM U.N.C.L.E.".

You would, eh? Well, you'll see it...in the index section.

BRUCE WILLIAMS -- Skokie, Illinois.
HOW MANY SEASONS DID JIM GARNER STAR AS BRET MAVERICK? WHEN WAS JACK KELLY BROUGHT IN AS BART? WHEN DID GARNER QUIT? WHEN WAS ROGER MOORE BROUGHT IN AS BEAU AND ROBERT COLBERT AS BRENT? WHEN DID THE SHOW END?????????????????

Great Hank! Where do I begin? Shall I just put you down for 1 "Maverick" index? Warner Bros.' "Maverick", one of the great shows of all time, lasted 5 (½) seasons from Sept.22, 1957 to July 8, 1962. James Garner and Jack Kelly were both with the series from the outset. Each year Garner would star in about 15 episodes, Kelly in about 7 and both in about 5. By the 3rd season (1959-60) Garner was trying to make more motion pictures and appeared in fewer & fewer "Maverick"s with Kelly taking up the slack. By 1960-61 Garner was gone from the series, and Moore & Colbert were brought in to generate new interest in the show. However, by the 5th season (1961-62) Jack Kelly was the only Maverick left; this last season of the failing series featured more Garner reruns than new Kelly shows, and came to a mid-season halt. There were 124 different "Maverick" episodes in all.

HOW LONG DID THE "REAL McCOYS" LAST AND HOW LONG WAS LUKE A WIDOWER???

Beginning on October 3, 1957, "The Real McCoys" lasted for 224 episodes through 6 seasons. Luke first turned up a widower (when Kathy Nolan left the series) at the beginning of the last (6th) season (September 30, 1962).

DAVID CLARK -- Walnut Creek, California.
COULD YOU GIVE SOME INFORMATION ON THE UNITED NETWORK (A.K.A. OVERMEYER NETWORK) AND ITS ILL-FATED "LAS VEGAS SHOW" IN '67.

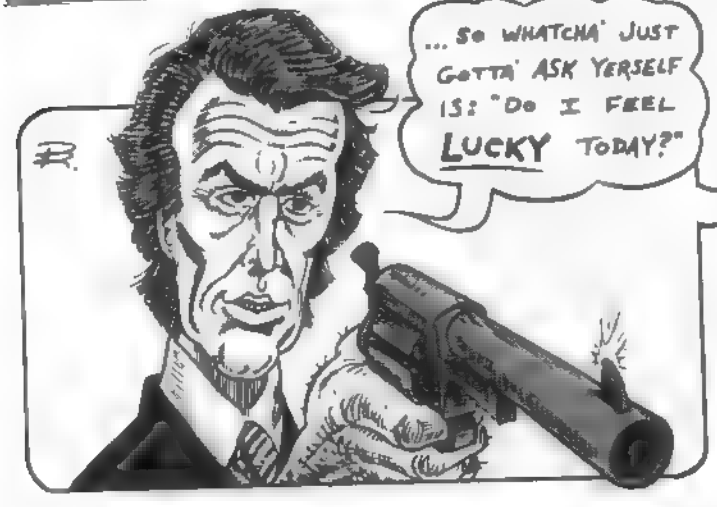
Ah yes. In July 1966 the announcement was made of the formation of a new TV network owned & run by Daniel Overmeyer(Toronto warehouse millionaire) & Ollie Treyz (former president of ABC). The original intentions of the Overmeyer Network (UN) was to provide more public service telecasts, and to meet the needs of independent TV station operators so they could better compete with network affiliates. Original plans included a biblical series and a variety show to originate from Las Vegas. After many delays, "The Las Vegas Show" debuted on May 1, 1967; it was hosted by Bill Dana and sported many too name guests plus cuts to various resort hotels to televise performances by yet more stars & groups. To raise capital, Overmeyer had sold 80% of the network to investors, thus renaming it the United Network. The new network had a good number of affiliates (125) but bombed out in 31 days because of lack of advertising support. Reportedly, loses to the network's owners totaled over $1,500,000.00. Too bad.

JOHN FISHEL -- Jacobus, Pennsylvania.
CAN YOU GIVE ME SOME INFORMATION ON THE CARTOON SHOWS "BATFINK" AND "COURAGEOUS CAT & MINUTE MOUSE"???

Why snore. There were 100 5 minute "Batfink" cartoons put into syndication in 1966 by Hal Seeger Productions; the series involved an adventurous bat with wings of steel & his faithful Japanese assistant Karate. And there were 130 5½ minute "Courageous Cat & Minute Mouse" cartoons put into syndication in 1960 by Trans-Artists; this'n was about a cat & mouse crime-fighting team.

RON ANDRUKITIS -- Homestead, Florida.
WHAT CAN YOU TELL ME ABOUT A 1950 SATURDAY MORNING TV SERIES CALLED "TWO GIRLS NAMED SMITH"???

Just this:



FRED MARDELLI -- Amsterdam, New York.
IN "WHO'S WHO" JERRY HAILS SAYS THAT GRAY MORROW ANIMATED "SPIDER-MAN","ROCKET ROBIN HOOD", & "MAX THE 2000 YEAR OLD MOUSE"; COULD YOU TELL ME EPISODE TITLES & ORIGINAL DATES?

I don't really think we need all that much detail. I wouldn't say Morrow "animated" these cartoon series, but he designed characters, painted backrounds, and essential preliminary junque like that there. I can give you a brief dossier on each show:
"Spider-Man": 52 shows for Saturday mornings, 1967-69, ABC; animated by Grantray-Lawrence Animation and distributed by Steve Krants.
"Rocket Robin Hood & His Merry Space Men": 156 6½ minute episodes (52 half-hour shows); 1967 syndication (therefore no "original dates") from Trillium Productions, distributed by Steve Krants.
"Max, the 2000 Year Old Mouse": 104 5 minute films in 1969; produced & distributed by Morrow's reg'lar boss, Krants.

MOVIES

--- MOVIE HALL OF INFAMY ---
F.W.Marshall nominates these for the worst movies ever made: "Teenagers From Outer Space" and "The Next Voice You Hear"(I can't say I agree with that 2nd one - I thought it was pretty unique... the one about God making weekly prime-time announcements on the radio in 1950!)
Rich Matthews names "Impulse", the William Shatner movie of '75.
Greg Robertson names "Colossus of New York","Midnight Cowboy", "Cleopatra", and all the AIP "Beach"movies. (Awww, Greg!)
And Su Bates nominates "The Vampire & the Ballerina" and "Journey Back to Oz" neither of which I've seen (fortunately?).

JOHN KENT -- Los Angeles, California.
WHAT INFO CAN YOU FIND ABOUT THE CZECH MOVIE MAKER, KAREL ZEMAN? THIS GREAT MAN DESERVES SOME RECOGNITION FROM FANTASY FANS BUT NO ONE SEEMS TO KNOW ANYTHING ABOUT HIM.

"I do! I do!", to quote a Carefree Tum commercial; Karel Zeman, a writer-director from Czechoslavakia, began his career in France(?) in 1930 making Czech propaganda films; in 1943 he began directing numerous puppet films, animated films and publicity stuff; he made his first feature in 1952, but continued to make shorts (animated, not jockey) such as the "Mr.Prokous" series. Here's a Zeman Czech list (snicker): "The Treasure of Bird's Island"(1952); "Journey Into Primeval Times"(1954); "An Invention of Destruction"(1958); "Baron Munchhausen"(1961; "The Fabulous World of Jules Verne" (1961); "The Jester's Tales"(1964); "The Stolen Airship"('66).

DAVE HOVAN -- Mentor, Ohio.
WHO IS THE ACTRESS WHO DID THE VOICE FOR WARNER BROS.' SNIFFLES THE MOUSE???

...uh dunno'...

CAN YOU COME UP WITH A COMPLETE INDEX TO THE FILMS OF BARBARA STEELE???

Sure thing: "Bachelor of Hearts"(1958); "Sapphire"('59); "The Devil's Mask"("Black Sunday",'60); "The Pit & the Pendulum"('61), "The Horrible Dr. Hitchcock"("Terror of...) ('62,; 8½(63 ; "The Spectre"('64), "The Revenge of the Blood Beast"("Sister of Satan")('65); "The Hours of Love" ('65); "Nightmare Castle" '66); "Terror Creatures From the Grave"('66); "The Crimson Affair"('68).

BILL WOLF -- Schnecksville, Pennsylvania.
CAN YOU LIST ALL OF THE MOVIES CLINT EASTWOOD WAS MADE??? ALSO CAN YOU TELL ME WHICH OF THESE MOVIES PRESSBOOKS WERE PUBLISHED FOR???

Well, first of all, I believe ALL movies are accompanied by pressbooks so that the theaters can be able to advertise the flix in their local media. Clint Eastwood: "Revenge of the Creature"('55); "Francis(the mule)in the Navy"('55); "Lady Godiva"('55); "Tarantula"('55); "Never Say Goodbye"('56); "The First Traveling Saleslady"('56); "Star in the Dust"('56); "Escapade in Japan"('57); "Ambush at Cimarron Pass"('57); "Lafayette Escadrille"('58); pause for "Rawhide"...now for the boffo stuff: "A Fistful of Dollars"('64); "For a Few Dollars More"('65); "The Good, the Bad & the Ugly"('66); "The Witches"('67); "Hang 'Em High"('68); "Coogan's Bluff"('68); "Where Eagles Dare"('69); "Paint Your Wagon"('69); "Kelly's Heroes"('70); "2 Mules For Sister Sara"('70); "The Beguiled"('71); "Play Misty For Me"('71...and directed); "Dirty Harry"('71); "Joe Kidd" ('72,; "Beezy"('73...directed only); "High Plains Drifter" ('73); "Magnum Force"('73); "The Eiger Sanction"('75). Plus some unconfirmed reports:"2 Magnificent Rogues"('66) and "The Warriors"('69).

•ALVIN CLEMENTS -- Harvey, Illinois
HOW ABOUT AN INDEX TO ALL THE 'BLONDIE' MOVIES"??

Great! I have enough data to fill the rest of this magazine with such an index, so we'd better just stick to a glorified title index. See index section.

•WILLIAM LAKE --
WHICH ACTOR WAS IN THE MOST MOVIES: EDDIE CANTOR, DONALD O'CONNOR, RAY BOLGER, JAMES CAGNEY OR SPENCER TRACY???

I certainly hope this question is more important than it sounds! I had to obtain a mean value from 3 or 4 different conflicting sources: Eddie Cantor had made about 16 movies: O'Connor about 50; Bolger about 14; Cagney about 65, but our boy Spence takes the bacon with a grand total of between 75 and 80 flix. Aussah! Brave!

IN "AFTER THE THIN MAN" WHAT WERE THE REAL NAMES OF MRS.ASTA'S PUPS, & THE SCOTTY SHE HAD AN AFFAIR WITH???

Are you serious!?! Is this what we call "idle curiosity"? Mrs. Asta was played by a prize wirehair terrier named Lady Gillshinster-Polnsby out-of-excaliber; her 5 pups were her own: Shadrax, Excaliber II, Willsby, Bowser & Fenster III; the Scotty was named Stanley Boy and claimed direct mongral linnage to both Lassie & Ladadog. And I just made every last bit of this up! That'll learn ya'!!! (snort)

FRED MADELLI -- Amsterdam, New York.
DID JACK DEMPSEY EVER DO ANY ACTING BESIDES THE 1920 SERIAL "DARESDEVIL JACK"???

Nah?

HOW ABOUT A FILM INDEX OF KIRK DOUGLAS & JERRY LEWIS???

?!? They never made any movies together -- oh -- you want two indexes (indices)! Okey-dokey...
Kirk Douglas
"Strange Love of Martha Ivers"('46);"Out of the Past"('47); "I Walk Alone","Mourning Becomes Electra"('47); "Walls of Jericho","My Dear Secretary","Letter To 3 Wives"('48); "The Champion"('49); "Young Man with a Horn", "The Glass Menagerie" '50 ; "The Big Carnival"("Ace in the Hole"), "The Travelers","Along the Great Divide","Detective Story"('51); "The Big Trees","The Big Sky","Bad & the Beautiful"('52); "Story of 3 Loves","The Juggler"('53); "20,000 Leagues Under the Sea"!,"Act of Love"('54); "The Racers","Ulysses","Man Without a Star","Indian Fighter"('55); "Lust For Life"('56), "Top Secret Affair","Gunfight At the OK Corral","Paths of Glory" ('57); "The Vikings"('58); "Last Train From Gun Hill","Devil's Disciple"('59); "Spartacus","Strangers When We Meet"('60); "The Last Sunset"('61); "Town Without Pity","Lonely Are the Brave","Two Weeks in Another Town"('62).. "The List of Adrian Messenger","For the Love of Mommy","The Hook"('63); "7 Days in May"('64), "In Harm's Way", "Heroes of Telemark"('65). "Cast a Giant Shadow","Is Paris Burning?"('66); "The Way West","War Wagon"('67); "The Brotherhood","A Lovely Way To Die"('68); "The Arrangement","There Was a Crooked Man"('69); "A Gunfight"('70); "The Light at the End of the World"('71); "Catch Me a Spy"('72); "A Man To Respect"('73).
Jerry Lewis: • = with Dean Martin
"My Friend Irma"•('49); "My Friend Irma Goes West"•,"At War with the Army"•('50); "That's My Boy"•('51); "The Stooge"•, "Jumping Jacks"•,"Road to Bali"•(cameo)('52); "Sailor Beware"• "The Caddy"•"Scared Stiff"•,"Money From Home"•('53); "Living It Up"•,"3 Ring Circus"•('54); "You're Never Too Young"•, "Artists & Models"•('55); "Pardners"•," Hollywood Or Bust"•('56); "Delicate Delinquent","The Sad Sack"('57); "Rock-a-bye Baby", "The Geisha Boy"('58); "Don't Give Up the Ship"('59); "Visit to a Small Planet","Cinderfella","The Bell Boy"('60), "Ladies' Man"('61); "The Errand Boy","It's Only Money"('62); "It's a Mad Mad Mad Mad World"!!!!!(cameo),"The Nutty Professor", "Who's Minding the Store"('63); "The Disorderly Orderly","The Patsy"('64); "The Family Jewels"('65); "Boeing! Boeing!","3 On a Couch"('66); "The Big Mouth","Way, Way Out"('67); "Don't Raise the Bridge, Lower the Water","Hook Line & Sinker"('68); "Which Way to the Front?"('69); "One More Time"(directed only ...'70).

INDEX SECTION of the CHALLENGERS of the UNKNOWN #1-50

#1 - 8 -- art credits as noted
#9 - 50 -- art by William Robert (Bob) Brown
writers: Arnold Drake, Frank Edward Herron, Bill Finger, others'
• = cover featured story

#1: April-May 1958 cover:Jack Kirby
"The Man Who Tampered with Infinity" art:Kirby (& Brown?) 14
"The Human Pets"• art:Kirby & ? 10 pages

#2: June-July 1958 cover:Jack Kirby
"The Traitorous Challenger" art:Kirby 10 pages
"The Monster Maker"• " " 14 "
"Headline Heroes" featurette; art:Alex Toth 1 "

#3: Aug.-Sept. 1958 cover:Jack Kirby
"The Secret of the Sorcerer's Mirror" art:Kirby 12 pages
"The Menace of the Invincible Challenger"• " 12 "

#4: Oct.-Nov. 1958 cover:Jack Kirby
"The Wizard of Time"•(part I) art:Kirby & Wally Wood 6 pgs.
"The Man Who Rode Across the Sun"(part II) 5 "
"The Sorcerer's Duel"(part III) 7 "
"The Mechanical Judge"(part IV) 7 "

#5: Dec. '58 - Jan. '59 cover:Jack Kirby
"The Riddle of the Star-Stone"•(part I) Kirby & Wood 8 pgs.
"The Birdmen of Djilisari"(part II) 8 "
"The Challenge of the Super Creature"(part III) 9 "

#6: Feb.-March 1959 cover:Jack Kirby
"Captives of the Space Circus" Kirby & Wood 15 pages
"The Sorceress of Forbidden Valley"•Kirby & Wood 10 "
"Ghostly Mimers" filler art:? 1 "

#7: April-May 1959 cover:Jack Kirby
"The Beast from Planet 9" art:Kirby & Wood 13 pages
"The Isle of No Return"• art: " " 12 "

#8: June-July 1959 cover:Kirby & Wood
"The Man Who Stole the Future" art: " " 12 pages
"The Prisoners of the Robot Planet"• " " 13 "

#9: Aug.-Sept. 1959 (All art for #9 on is by Bob Brown.)
"The Man Who Lost Their Memories!" 10 pages
"The Plot to Destroy Earth"• 14 "

#10: Oct.-Nov. 1959
"The Cave-Man Beast" 12 pages
"The Four Faces of Doom"• 13 "

#11: Dec.'59 - Jan.'60
"The Creatures from the Forbidden World"•(part I) 10 pages
"The Land Beyond the Light"(part II) 6 "
"The Achilles Heel"(part III) 10 "

#12: Feb.-March 1960
"The Challenger from Outer Space"• 12 pages
"The Three Clues to Sorcery" 13 "

#13: April-May 1960
"The Prisoner of the Tiny Space Ball" 12 pages
"The Creatures from the Past"• 13 "

#14: June-July 1960
"The Man Who Conquered the Challengers"
(first appearance of Multi-Man) 12 pages
"Captives of the Alien Beasts"• 13 "

#15: Aug.-Sept. 1960
"The Return of Multi-Man"(he don't mess around, boy.)12 "
"The Lady Giant & the Beast"• 13 "

#16: Oct.-Nov. 1960
"The Incredible Metal Creature"• 12 pages
"Prisoners of the Mirage World" 13 "

#17: Dec.'60 - Jan.'61 — 12 pages
"The Genie Who Feared June" — 13 "
"The Secret of the Space Capsules"•

#18: Feb.-March 1961 — 13 pages
"The Menace of Mystery Island"(intro of Cosmo) — 12 "
"The Doomed World of Tomorrow"•

#19: April-May 1961 — 13 pages
"The Alien who Stole a Planet" — 12 "
"The Beasts From the Fabulous Sea"•

#20: June-July 1961 — 13 pages
"Multi-Man Strikes Again" — 12 "
"The Cosmic-Powered Creature"•

#21: Aug.-Sept. 1961 — 12 pages
"The Weird World that Didn't Exist" (?) — 13 "
"The Challengers' Space-Pet Ally"• (Cosmo)

#22: Oct.-Nov. 1961 — 12 pages
"The Curse of the Golden God" — 13 "
"The Thing in Challenger Mountain"•

#23: Dec.'61 - Jan.'62 — 12 pages
"Death Guarded the Doom Box" — 13 "
"The Island in the Sky"•

#24: Feb.-March 1962 — 13 pages
"The Challengers Die at Dawn" — 12 "
"Multi-Man, Master of Earth"•

#25: April-May 1962 — 12 pages
"Return of the Invincible Pharaoh" — 13 "
"Captives of the Alien Hunter"•

#26: June-July 1962 — 12 pages
"Death Crowns the Challenger King" — 13 "
"The Secret of the Space Spectaculars"•

#27: Aug.-Sept. 1962 — 12 pages
"The 1,001 Impossible Inventions" — 13 "
"Master of the Volcano Man"•

#28: Oct.-Nov. 1962 — 11 pages
"The Revolt of the Terrible FI-1" — 14 "
"The Riddle of the Faceless Man" — 1 "
also: first "Challengers' Mail Chute"

#29: Dec.'62 - Jan.'63 — 14 pages
"Four Roads to Doomsday" — 11 "
"The War Between the Challenger Teams"•

#30: Feb.-March 1963 — 13 pages
"Multi-Man...Villain Turned Hero"• — 13 "
"The Fifth Challenger"

#31: April-May 1963 — 7 pgs.
"The Man Who Saved The Challengers' Lives"•(part I) — 15 "
"The Secret from the Challengers' Past"(part II)

#32: June-July 1963 — 10 pgs.
"One Challenger Must Die!"•(return of Volcano Man) — 15 "
"Cosmo Turns Traitor" (Mastermind)

#33: Aug.-Sept. 1963 — 13 pages
"The Challengers Meet Their Master"• — 12 "
"The Threat of the'Trojan Robot'"

#34: Oct.-Nov. 1963 — 10 pages
"Beachhead, U.S.A." — 6 "
"Multi-Woman, Queen of Disaster"•(part I) — 9 "
"Queen of a Thousand Threats"(part II) (Multi-Man)

#35: Dec.'63 - Jan.'64 — 13 pages
"The War against the Moon Beast"• — 12 "
"Sons of the Challengers"

#36: Feb.-March 1964 — 12 pages
"The Giant in Challenger Mountain"• — 13 "
"Bodyguards to a Star"

#37: April-May 1964 — 12 pages
"The Triple Terror of Mr.Dimension" — 13 "
"The Last Days of the Challengers"•

#38: June-July 1964 — 13 pages
"The Menace the Challengers Made"• — 12 "
"The Bomb on Holdout Island"

#39: Aug.-Sept. 1964 — 11 pages
"The Phantom of the Fair" (Challs' children) — 11 "
"Rocky, the Genius Challenger"•

#40: Oct.-Nov. 1964 — 12 pages
"The Super Powers of the Challengers" — 12 "
"The Spy in the Challenger Cave"•(Multi-Man)

#41: Dec.'64 - Jan.'65 — 18 pages
"The Challenger Who Quit!"• (2 parts) — 8 "
"2 Hours to Die" ("Legion of Death Chasers Special")

#42: Feb.-March 1965
"The League of Challenger-Haters"• — 13 pages
(Multi-Man, Volcano Man, Kra, Drabny)
"The Secret of the Masked Challenger" — 12 "

#43. April-May 1965
"Four Against Monstro" — 12 pages
"The Haunted Island"•(Challs get new costumes) — 13 "

#44: June-July 1965
"The Curse of the Evil Eye"• — 13 pages
"Ace--the Challenger Who Went Bad"
(untold tale from the "Challenger Casebook") — 12 "

#45: Aug.-Sept. 1965
"The Queen of the Challenger-Haters"• (part I) — 8 pages
(Multi-Woman joins the League of same)
"The Deadly Allies"(part II) — 10 "
"Prisoners of the Earth"(part III) — 6 "

#46: Oct.-Nov. 1965
"The Strange Schemes of the Gargoyle"•(2 parts) — 12 pages
"The Best Challenger Wins"(Ace becomes leader) — 12 "

#47: Dec.'65 - Jan.'66
"The Sinister Sponge Man"• — 11 pages
"The Terrors of Mr.Tic-Tac-Toe"(Challs Casebook) — 13 "

#48: Feb.-March 1966
"Twilight of the Challengers"•(part I) — 8 pages
"Kingdom of Darkness"(part II) — 4 "
"The Battle of the Female Titans"(part III) — 8 "
(costarring the Doom Patrol & League of Chall-Haters.)

#49: April-May 1966
"The Tyrant Who Owned the World"•(3 parts) — 24 pages
(introduction of the Challenger Corps.)

#50: June-July 1966
"Final Hour for the Challengers"•(3 parts)(1st Villo)24 pgs.

to be continued...

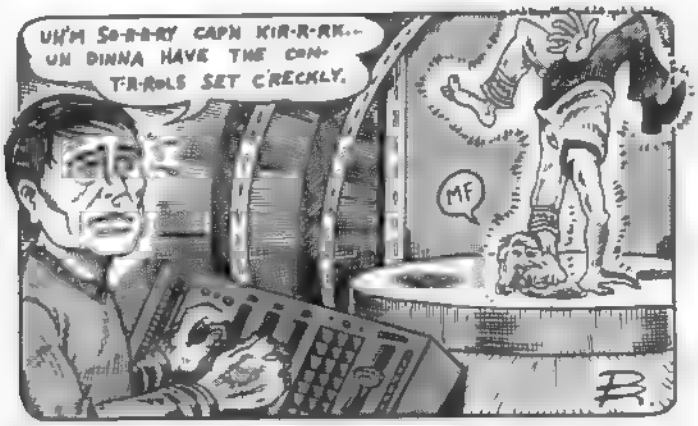
STAR TREK

NBC & OLD GENERAL CREDITS: THIRD SEASON (last)
exec.prod. in charge of production:Douglas S.Cramer, prod.:Fred Freiberger co-prod.:Robert H.Justman; assoc.prod.:Edward K.Milkis, Gregg Peters, story consultant:Arthur H.Singer; exec.prod.:Gene Roddenberry (in name only); a Paramount production in assoc. with Norway Corporation. Same regular cast as previous season.
w = writer d = director

#56: "Spock's Brain" w:Lee Cronin; d:Marc Daniels (9/20/68 & 7/8/69)
Mr.Spock is more stoic than ever when Kara, the stunning emissary of an advanced civilization, deftly removes his brain, which leaves Kirk 24 hours to recover the gray matter to save Spock.
cast-- Kara:Marj Dusay; Morg:James Daris; Luma:Sheila Leighton.

#57: "The Enterprise Incident" (9/27/68 & 12/27/68)
w:Dorothy Fontana d:John Lucas
While probing a Romulean cloaking device, the USSE is captured by the enemy commander-lady who charges Kirk with espionage and sets about wooing a surprisingly responsive Mr.Spock.
cast-- Commander-lady(commander-person?):Joanne Linville; Tal: Jack Donner; tech.off.:Richard Compton; Romulean tech.:Robert Gentile; soldier:Gordon Coffey; guard:Mike Howden.

#58: "The Paradise Syndrome" (10/4/68)
w Margaret Armen d.Jud Taylor
An amnesiac Kirk is stranded on a planet of American-Indian-types imperiled by an onrushing asteroid, the USSE wrestles with the rescue of Kirk and the enigma of the planet's cryptic obelisk.
cast-- Miramanee:Sabrina Scharf; Salish:Rudy Solari.



#59: "And the Children Shall Lead" (10/11/68)
w:Edward J.Lakso d:Marvin Chomsky
Gordon the Friendly Angel (no lie!) sets 5 children aboard the USSE to unleash the hearts in human souls & spread malevolence.
cast-- Gordon:attorney Melvin Belli!; Tommy Starnes:Craig Hundley; Prof.Starnes:James Wellman; Mary:Pamelyn Ferdin; Ray:Brian Tochi; Steve:Caesar Belli; Don:Mark Robert Brown; tech.:Louis Elias.

#60: "Is There No Truth In Beauty?" (11/18/68 & 6/10/69)
w:Jean Lisette Aroeste d:Ralph Senensky
The concepts of beauty & ugliness, love & hate are explored (deep, huh?) as the USSE takes aboard an alien ambassador (whose incredible ugliness drives men insane) & his beautiful human-lady escort.
cast-- Dr.Miranda Jones:Diana Muldaur; Lawrence Marvick:David Frankel; ambassador: Lyna the Hyena.

#61: "Spectre of the Gun" (11/25/68 & 6/4/69)
w:Lee Cronin d:Vincent McEveety
For violating Melkotian Space, the USSE officers are made to appear as the Clanton Gang in Tombstone, Ariz., on Oct.26, 1881, where they will soon be iced by the Earps & Doc Holliday.
cast-- Wyatt Earp:Ron Soble; Morgan Earp:Rex Holman; Sylvia:Bonnie Beecher; Virgil Earp:Charles Maxwell; Sheriff Behan:Bill Zuckert; Doc Holliday:Sam Gilman; Melkot voice:Abraham Sofaer; Melkot mask by Mike Minor; Ed:Charles Seel; Barber:Ed McReady; rider:R.Anthony.

#62: "Day of the Dove" (11/1/68 & 6/17/69)
w:Jerome Bixby d:Marvin Chomsky
A powerful luminescent blob that feeds on hostility transfers enemy Klingons aboard the USSE, arms everybody with swords, and speeds the warring mess out of the galaxy.
cast-- Kang:Michael Ansara; Mara:Susan Howard.

#63: "For The World Is Hollow & I Have Touched the Sky" (11/8/68)
w:Dick Vollaerts d:Tony Leader
The USSE discovers the collision-bound Yonada, a microcosmic spaceship disguised as an asteroid, where a terminally ill Dr. McCoy decides to share the fate of the high-priestess, his love.
cast-- Natira Nate Woodville, old man Jon Lorner, Adr.Westervliet: Byron Morrow.

#64: "The Tholian Web" (11/15/68 & 8/19/69)
w:Judy Burns & Chet Richards d:Herb Wallerstein
Kirk vanishes into a hostile space-limbo where matter disintegrates & men go mad; hampering rescue efforts are alien ships spinning a deadly web of energy around the disabled USSE.
cast-- the only extra stars are the Van Der Veer animators.

#65: "Plato's Stepchildren" (11/22/68)
w:Meyer Dolinsky d:David Alexander
The USSE crew battles an ancient race of psychokinesists... arrogant depraved sadists who force visitors to inflict indignities on themselves - but now need the services of Dr.McCoy.
cast-- Alexander:Michael Dunn; Parmen:Liam Sullivan; Philana: Barbara Babcock; Kraalitus:Ted Scott; Dionyd:Derek Partridge.

#66: "Wink of an Eye" (11/29/68 & 6/24/69)
w:Arthur Heinemann & Lee Cronin d:Jud Taylor
The USSE is invaded by beings that live at a fantastic tempo; the aliens use the crew to continue their species causing hell damage, aging & death in the humans. Hard cheese!
cast-- Deela:Kathie Browne; Kael:Jason Evers; Ekor:Eric Holland; Compton:Geoffrey Binney.

#67: "The Empath" w:Joyce Muskat; d:John Erman (12/6/68)
On a doomed planet two tall robed figures subject USSE officers to strange tortures in an experiment involving a mute girl capable of total empathy: she can absorb & cure the men's wounds.
cast-- Jame:Kathryn Hays; Thann:Willard Sage; Lal:Alan Bergmann; Dr.Linke:Jason Wingreen; Dr.Ohaba:Mavis Roberts.

#68: "Elaan of Troyius" w & d:John Meredyth Lucas (12/20/68)
Kirk must transport a shrewish high-priestess to unwillingly marry her enemies' ruler in a stormy peace mission -- but the wild temptress captures Kirk in her chemical snares.
cast-- Elaan Frances Nuyen; Petri:Jay Robinson; Kryton:Tony Young; Evans.Lee Duncan; watson:Victor Brandt; Klingon:K.L. Smith; guards:Dick Durock & Charles Denk.

#69: "Whom Gods Destroy" (1/3/69)
w:Lee Erwin & Jerry Sohl d:Herb Wallerstein
Kirk & Spock fall into the clutches of Garth, the psychopathic leader of an inmates revolt at an insane asylum, who has the ability to assume anyone else's appearance (plot gimmick).
cast-- Garth:Steve Ihnat; Marta:Yvonne Craig; Cory:Kay Lake; Andorian:Richard Geary; Tallarite:Gary Downey.

#70: "Let That Be Your Last Battlefield" (1/10/69 & 8/12/69)
w:Lee Cronin & Oliver Crawford d:Jud Taylor
The USSE becomes the battlefield of two aliens, one half black & half white, the other half white & half black (?), whose hatred of each other threatens to destroy all.
cast-- Bele:Frank Gorshin!; Lokai:Lou Antonio.

#71: "The Mark of Gideon" (1/17/69)
w:George Slavin & Stanley Adams d:Jud Taylor
While beaming down to the planet Gideon, Kirk disappears... but from his standpoint, he's still aboard the USSE, but the rest of the crew has disappeared.
cast-- Odona:Sharon Acker; Hodin:David Hurst; Krodack:Gene Kynarski; Adm.Fitzgerald:Richard Derr.

#72: "That Which Survives" (1/24/69 & 7/29/69)
w:Dorothy Fontana & John Lucas d:Michael Richards
A USSE landing party is stranded on a power-charged planet of physical & biological contradictions where they meet a sad-faced siren whose touch means instant and painful death.
cast-- Losira:Lee Meriwether; D'Amato:Arthur Batanides; Lt. Rahada:Naomi Pollack.

#73: "The Lights of Zetar" (1/31/69 & 8/26/69)
w: puppeteer Shari Lewis & husband Jerry Tarcher; d:Herb Kenwith
Scotty stars in a story involving a loose aggregation of tinkling lights that attacks various areas of the brain...and displays an affinity for a beautiful young Lt. on her first voyage.
cast-- Lt.Mira Romaine:Jan Shutan; Lt.Kyle:John Winston; tech. Libby Erwin; Lambchop & Charlie Horse: themselves.

#74: "Requiem for Methuselah" (2/14/69 & 9/2/69)
w:Jerome Bixby d:Murray Golden
The USSE intrudes on a private paradise where Flint, an accomplished artist & scientist, uses Kirk to try to arouse emotion in his bright & beautiful ward, Reena (in reality, an android).
cast-- Flint:James Daly; Reena:Louise Sorel.

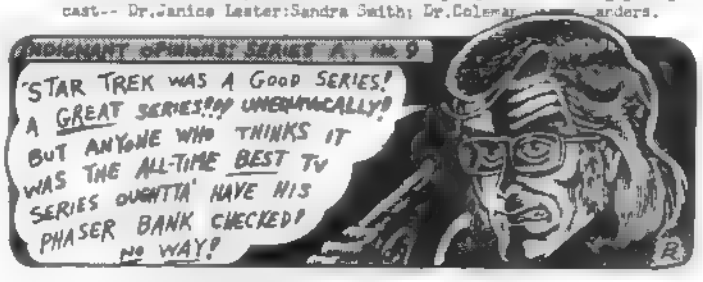
#75: "The Way To Eden" (2/21/69)
w:Michael Richards & Arthur Heinemann d:Dave Alexander
The USSE intercepts 6 23rd century hippies, under leadership of a fanatic, have hijacked a space cruiser in their effort to reach the mythical planet of Eden. Ech.
cast-- Dr.Sevrin:Skip Homeier; Adam:Charles Napier; Irina:Mary-Linda Rapelye; Tongo Rad:Victor Brandt; Lt.Palmer:Elizabeth Rogers; hippie #1:Deborah Downey; hippie #2:Phyllis Douglas.

#76: "The Cloud Minders" (2/28/69)
w:Oliver Crawford, Margaret Armen & David Gerrold; d:Jud Taylor
On the planet Ardana, Kirk & Spock are drawn into a class struggle when they attempt to obtain the plague antidote secrets from the miners who have hidden it from the hated cloud dwellers
cast--Plasus:Jeff Corey; Droxine:Diana Ewing; Vanna:Charlene Polite; Anka:Fred Williamson; Midro:Ed Long.

#77: "The Savage Curtain" (3/7/69 & 7/1/69)
w:Gene Roddenberry & Arthur Heinemann d:Rachel Daugherty
Kirk & Spock battle 4 of history's most ruthless villains with the aid of a venerable Vulcan and Abraham Lincoln,proving once again that ol' Gene oughtta' stick to producing.
cast-- Lincoln:Lee Bergere; Surak:Barry Atwater; Col.Green:Phil Pine; Vera:Carol Daniels Dement; Kahless:Robert Herron; Genghis Khan:Nathan Jung; Yarnek:James Prohaska; Yarnek's voice:Bart LaRue.

#78: "All Our Yesterdays" (3/14/69 & 8/5/69)
w:Jean Lisette Aroeste d:Marvin Chomsky
Mistaken for natives of a doomed planet, the USSE officers are dispatched to the planet's past; Spock & McCoy find themselves in a prehistoric ice age & Kirk faces witchcraft charges in a dark age
cast-- Zarabeth:Mariette Hartley; Atos:Ian Wolfe; prosecutor:Kermit Murdock; first POP:Ed Bakey:Ed Bakey; constable:Johnny Seymer; woman:Anna Karen; 2nd POP:Al Cavens; jailor:Stan Barrett.

#79: "Turnabout Intruder" (6/3/69)
w:Gene Roddenberry & Arthur Singer d:Herb Wallerstein
Hatred & ambition commel a woman scientist to switch minds with Kirk, putting "herself" in command of the USSE and imprisoning the man who once spurned her in her body. Quite an acting job by WS.
cast-- Dr.Janice Lester:Sandra Smith; Dr.Coleman:[illegible]anders.


INDIGNANT OPINIONS: SERIES A, NO. 9
"STAR TREK WAS A GOOD SERIES! A GREAT SERIES!?? UNDRAMATICALLY! BUT ANYONE WHO THINKS IT WAS THE ALL-TIME BEST TV SERIES OUGHTTA' HAVE HIS PHASER BANK CHECKED! NO WAY!
B.

the GIRL from U.N.C.L.E.

Producer:Douglas Benton; exec.prod.:Norman Felton; sup.prod.:David Victor; developed by Sam Rolfe; music:Richard Shores, David Grusin, Jeff Alexander; theme:Jerry Goldsmith; dir.of phot.:Harkness Smith; an Arena Production in association with MGM TV.

w = writer d = director

Regular cast-- April Dancer:Stefanie Powers; Mark Slate:Noel Harrison; Mr.Waverly:Leo G.Carroll; Randy Kovacs:Randy Kirby(semi-reg.)

#1: "The Dog-Gone Affair" (9/13/66 & 4/18/67)
w:Tony Barrett d:Barry Shear
Mark, on an island where Thrush is developing a devilish new drug, receives a package from April - a dachshund named Putsi whose fleas carry the drug's only antidote.
cast-- Apollo Zakinthios:Kurt Kasznar; Tsaudey Hajadakis:Luciana Paluzzi; Antoine Fromage:Marcel Hillaire; Patras:Jan Arvan.

#2: "The Prisoner of Zalamar Affair" (9/20/66 & 4/25/67)
w:Max Hodge d:Herschel Daugherty
April masquerades as Princess Fatima, a missing heiress to the throne of an oil-rich Zalamar, in an attempt to forestall a take-over by Fatima's uncle (an evil vizier, naturally).
cast-- (evil)vizier:Michael Ansara; Gisella:Brenda Benet; Omar Abraham Sofaer; Prince Ahmad:John Gabriel; Abou:Rafael Campos; Sheik Ali Hassen:Henry Calvin; Fahd:Jason Wingreen.

#3: "The Mother Muffin Affair" (9/27/66 & 5/2/67)
w:Joseph Calvelli d:Sherman Marks
In London, April & Napoleon Solo are ordered to return a gangster's daughter to the U.S., but they are trapped in their hotel by the lovably murderous Mother Muffin and her assassin school pupils.
cast-- Mother Muffin:Boris Karloff!!!; Napoleon Solo:Robert Vaughn; Rodney Babcock:Bernard Fox; Vito Posada:Bruce Gordon.

#4: "The Mata Hari Affair" (10/4/66 & 5/9/67)
w:Samuel Peepers d.Joseph Sargent
April assumes the identity of a murdered exotic dancer to force the killer to strike again and thereby expose himself.
cast-- Sir Terrance Keats:Edward Mulhare; Mandy Dean Tanner: Jocelyn Lane; Toby Gordon-Jones:Christopher Cary.

#5: "The Montori Device Affair" (10/11/66)
w:Boris Sobelman d:John Brahm
UNCLE's communications network will be kaput unless April can retrieve a device which has fallen into the hands of a fashion model employed by Conrad Brassano, a suspected Thrush agent.
cast-- Brassano:Edward Andrews!; Prof.Boris Badge:John Carradine; Chu-Chu:Dee Hartford; Tullio:Ted Cassidy.

#6: "The Horns-of-the-Dilemma Affair" (10/18/66)
w:Tony Barrett d:John Brahm
In Mexico, April bluffs her way into a Thrush ball ranch (by throwing a lot of it) to locate 3 missing rocketry experts.
cast-- Alejandro DeSade:Fernando Lamas; Paco Herrera:Alejandro Rey.

#7: "The Danish Blue Affair" (10/25/66 & 5/22/67)
w:Arthur Weingarten d:Mitchell Leisen
April & Mark compete with Thrush to recover top-secret micro-dot blueprints hidden in a piece of cheese - which was accidently eaten by bumbling Stanley Dulcet. Bumble, bumble, bumble.
cast-- Stanley:Don De Leise; Ole Bergman:Lloyd Bochner; Inga:William Bramley; Granny:Virginia Gregg; Hansel:Mark De Vries; Gretel: Cindy Taylor; Prof.Voltan:Ivan Triesault; chef:Frits Feld!

#8: "The Garden of Evil Affair" (11/1/66)
w:John O'Dea & Arthur Rowe;d:Jud Taylor
April & Mark try to beat Thrush to a devilish serum that has been stolen by a Middle-Eastern assassin cult.
cast-- Iman Abbas Arnold Moss; Brunhilde:Anna-Lisa; Miss Karen: Lisa Seagram; Greta Wolf:Sabrina Scharf; Hugo Von Gerb:Oscar Beregi; Duke Cornwallis:Patrick Horgan; Thrush director:Khigh Dhiegh.

#9: "The Atlantis Affair" (11/15/66 & 5/15/67)
w:Richard Matheson d:E.Darrell Hallenbeck
In search of a cache of deadly crystals supposedly found on the lost continent of Atlantis, April & Mark travel to a 17th century plantation in Central America to battle the 20th century Thrush.
cast-- Prof.Henry Antrum:Sidney Blackmer!; Vic Ryan:Denny Miller.

#10: "The Paradise Lost Affair" (11/22/66 & 5/16/67)
w:John O'Dea & Arthur Rowe;d:Alf Kjellin
While trying to thwart a Thrush smuggling operation, April & Mark are shipwrecked on an island ruled by Genghis Conner III, a murderous monarch who considers such trespassing punishable by death.
cast-- Conner:Monty Landis; Liverpool 'Enry:Chips Rafferty!; Big Feets Charley:Raymond St.Jacques!; Mme.Chop Chop:Mokihana.

#11: "The Lethal Eagle Affair" (11/29/66 & 5/23/67)
w:Robert Hill d:John Brahm
Thrush retiree Gita Volander is making her comeback with her diabolical matter transmitter which Mark & April must seize before it is utilized on a hoomin bean.
cast-- Gita:Margaret Leighton; Franz-Joseph:Michael Wilding; Dieter:Brian Avery.

#12: "The Rosary Lie Affair" (12/6/66 & 5/30/67)
w:Tony Barrett d:Richard C.Sarafian
April tries to capture a gypsy circus owner named Sadvarioci who's figured out a novel way to manipulate the European stock market by wooing & murdering wealthy women investors.
cast-- Sadvaricci:Lloyd Bochner; Mama Rosha:Gladys Cooper; Pontbas:Anna Minahi.

#13: "The Little John Doe Affair" (12/13/66)
w:Joseph Calvelli d:Leo Penn
April flies to Italy to protect an informer from underworld assassin & mild-mannered family man Little John Doe.
cast-- Little John:Wally Cox; Josy Celeste:Fernell Roberts.

#14: "The Jewels of Topango Affair" (12/20/66)
w:Berne Giler d:John Brahm
Natasha Brinstone, a fake UNCLE agent, is part of a plot to rob the treasury of a diamond-rich African nation.
cast-- Natasha:Leslie Uggams; King M'Bala:Brock Peters; Dr.Elmer Spritzer:John Qualen!; Prince Nicholas:Booker Bradshaw; Whiteside:Barry Kelley; Byron Cavendish:Patrick Horgan.

#15: "The Faustus Affair" (12/27/66)
w:Jerry McNeely d:Barry Shear
Angelic April intercedes to save scrambled egghead Jonathan Quantum from his pact with the satanic B. Elsie Bubb (get it?).
cast-- B.Elsie Bubb:Raymond Massey!; Quantum:Tom Bosley; Goethe:Dick Crockett.

#16: "The U.F.O. Affair" w:Warren Duff d:Barry Shear (1/3/67)
April goes undercover in a harem in North Africa to investigate a crime syndicate's caper involving an unidentified f.o.
cast - Salim Ibn Aydari:Fernando Lamas; Madame:Joan Blondell; Mar.Janet MacLachlan, Amintore Fossetti:Anthony Caruso; aide James Millhollin; giant guard:Lee Kolima; handmaiden:J.Clements.

#17: "The Moulin Rose Affair" (1/17/67 & 6/13/67)
w:Jay Simms & Fred Eggers d:Barry Shear
April & Mark head for the Caribbean health spa of Dr.Toulouse - the pint-sized blackmailer threatens to sell his super-strength pill to Thrush unless UNCLE pays him $5,000,000.00.
cast-- Dr.Toulouse:Shelly Berman; Nadia Marcolescu:Yvonne DeCarlo; Mme.Bloor:Kileen Corby. G'night grama...

#18: "The Catacombs & Dogma Affair" (1/24/67 & 6/20/68)
w:Warren Duff d:E.Darrell Hallenbeck
April & Mark become involved in a plot to plunder the Vatican treasury by a self-styled 14th century Renaissance prince.
cast-- Prince Buriarsi:Eduardo Ciannelli; Cesare Buriarsi:Fabrizio Mioni; Adriana Raffaelli:Daniella DeMetz; Donnetti: Gerald Mohr; Hugo Hersch:Peter Marcus.

#19: "The Drublagrata Affair" (1/31/67 & 6/27/67)
w:Boris Sobelman d:Mitchell Leisen
April & Mark join a rock & roll band to protect Prince Efrem, the swinging heir apparent to a Tyrolian throne.
cast-- Princess Rapunzel:Patricia Barry; Dr.Igor Gork:Vito Scotti; Sherilee:Jill Townsend; Prince Efrem:Christopher Held; the band:the Daily Flash.

#20: "The Fountain of Youth Affair" (2/7/67 & 7/4/67)
w:Richard Darcy & Robert Bloch d:Darrell Hallenbeck
April & Mark must dry up a dangerous fountain of youth where Baroness Ingrid Klangsted is offering world leaders' wives rejuvination in return for shares in world power.
cast-- Baroness:Gena Rowlands; Peter Starker:Donnelly Rhodes; Premier Dao:Philip Ahn!; Mme.Dao:Miiko Taka; Charles Vechten: Gene Raymond.

#21: "The Carpathian Caper Affair" (2/14/67 & 7/18/67)
w:Arthur Weingarten d:Barry Shear
A pair of newlyweds are swept up in a search for a list of Thrush operatives at a Carpathian borscht-circuit hotel; obstacles include explosive golf balls & a gigantic pop-up toaster for people
cast-- Mother Magda:Ann Sothern; Herbert Funner:Stan Freeberg!; Shirley Funner:Joyce Jameson; Rock Marais:Jack Cassidy!!!; Miklos George Furth; Papa:Bobby Gilbert.

#22: "The Furnace Flats Affair" (2/14/67)
w:Archie Tegland d:John Brahm
A 3 woman race through Death Valley for a mineral that can turn laser light into a death ray involves UNCLE's April, Thrush's Dolly I and a longshot named Ladybug Byrd, host:Packer Jo.
cast-- Packer Jo:Peggy Lee; Dolly I:Ruth Roman; Ladybug:Susan Browning; Asterick:Herb Edelman; Mesquite Swede:Percy Helton!

#23: "The Low Blue C Affair" (2/28/67 & 7/25/67)
w:Berne & David Giler d:Barry Shear
Anril must persuade a soul-saving woman crusader to redeem a gambling-rich dukedom to which she is heir...and dissuade her gangster cousin from killing her for the throne.
cast-- Major Stella:Hermione Gingold; Seyil Ironism:Broderick Crawford; diplomat:Renne Cesana; Dwayne:Stanley Clements.

#24: "The Petit Prix Affair" (3/7/67 & 8/1/67)
w:Robert Hill d:Mitchell Leisen
April & Mark plunge into a high speed motor cart race in France to try to prevent an armored car robbery to occur en route.
cast-- Desiree d'Oeuf:Nanette Fabray; Prof.Pamplemousse-Marcel Hillaire; Jean:Steve Harmon; Octave d'oef:Michael Shillo.

1960

SLASHES INDICATE MID-SEASON SCHEDULE CHANGES. "&" MINDSET ALTERNATING SHOWS.

	TIME → / NETWORK ↓	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:
Sat.	NBC	BONANZA		the TALL MAN	the DEPUTY	the NATION'S FUTURE		LOCAL	
	CBS	PERRY MASON		CHECKMATE		HAVE GUN, WILL TRAVEL	GUNSMOKE	TRACKDOWN	
	ABC	ROARING '20's		LEAVE IT TO BEAVER	the LAWRENCE WELK SHOW		BOXING		
Sun.	NBC	7:00- SHIRLEY TEMPLE SHOW	NATIONAL VELVET	the TAB HUNTER SHOW	CHEVY SHOW w/ DINAH SHORE / SUNDAY MYSTERY THE.		the LORETTA YOUNG SHOW	THIS IS YOUR LIFE	
	CBS	7:00- LASSIE / DENNIS the MENACE	the ED SULLIVAN SHOW		G.E. THEATER	JACK BENNY / HOLIDAY LODGE	CANDID CAMERA	WHAT'S MY LINE?	
	ABC	7:30- WALT DISNEY	MAVERICK	the LAWMAN	the REBEL	the ISLANDERS / ASPHALT JUNGLE		WINSTON CHURCHILL	
Mon.	NBC	RIVERBOAT / the AMERICANS		TALES OF WELLS FARGO	KLONDIKE/MARLO Armstrong Spin	DANTE / CONCENTRATION	the BARBARA STANWYCK SHOW	BEAT JACKPOT	
	CBS	TO TELL THE TRUTH	PETE & GLADYS	BRINGING UP BUDDY	DANNY THOMAS / SPIKE JONES	ANDY GRIFFITH / ANN SOTHERN	HENNESEY / GLENN MILLER	JUNE ALLYSON / BRENNER	
	ABC	CHEYENNE w/ SUGARFOOT & BRONC		SURFSIDE 6		ADVENTURES IN PARADISE		PETER GUNN	
Tues.	NBC	LARAMIE		ALFRED HITCHCOCK	THRILLER		PROJECT 20		
	CBS	the JIM BACKUS SHOW	FATHER KNOWS BEST	the MANY LOVES of DOBIE GILLIS	the TOM EWELL SHOW / COMEDY EMPLOYMENT	RED SKELTON / PLAYHOUSE 90	the GARRY MOORE SHOW		
	ABC	the BUGS BUNNY SHOW	the RIFLEMAN	WYATT EARP	STAGECOACH WEST		ALCOA PRESENTS	LOCAL	
Wed.	NBC	WAGON TRAIN		the PRICE IS RIGHT	PERRY COMO'S KRAFT MUSIC HALL / MYSTERY THEATER		PETER LOVES MARY / BOB CUMMINGS	IT COULD BE YOU	
	CBS	the AQUANAUTS (MALIBU RUN)		WANTED: DEAD OR ALIVE / DANGER MAN	MY SISTER EILEEN / ANGEL	I'VE GOT A SECRET	ARMSTRONG CIRCLE THEATER w/ U.S. STEEL HOUR		
	ABC	HONG KONG		the ADV. OF OZZIE & HARRIET	HAWAIIAN EYE		NAKED CITY		
Thur.	NBC	the OUTLAWS		BAT MASTERSON	BACHELOR FATHER	ERNIE FORD / GREAT GHOST TALES	GROUCHO	LOCAL	
	CBS	ANN SOTHERN / SUMMER SPORTS SPECTACULAR	ANGEL /	ZANE GREY / FRONTIER JUSTICE	the WITNESS / GUNSLINGER		C.B.S. REPORTS w/ FACE the NATION		
	ABC	GUESTWARD HO!	the DONNA REED SHOW	the REAL McCOYS	MY 3 SONS	the UNTOUCHABLES!		LOCAL	
Fri.	NBC	DAN RAVEN / HAPPY	ONE HAPPY FAMILY	the WESTERNER / NANETTE FABRAY / 3 STAR JUBILEE	BELL TELEPHONE HOUR / SING ALONG WITH MITCH / LAWLESS YEARS	PREVIEW THR.	MICHAEL SHAYNE		
	CBS	RAWHIDE		ROUTE 66		GARLAND TOUCH / JACKIE GLEASON	the TWILIGHT ZONE PPO	EYEWITNESS TO HISTORY / PERSON TO PERSON	
	ABC	MATTY'S FUN DAY FUNNIES	HARRIGAN AND SON	the FLINTSTONES	77 SUNSET STRIP		the DETECTIVES	the LAW / MR. JONES	

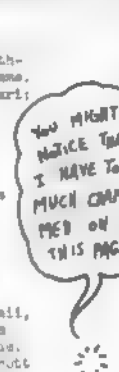
#25: "The Phi Beta Killer Affair" (1/21/67 & 8/8/67)
w:Jameson Dillis d:Barry Shear
The headmaster of a bodyguard academy & a stripper convince April that global economics will rattle if the world's wealthiest men are allowed to carry through with a planned poker game.
cast-- Sir Cecil Seabrook:Victor Buono[]; Miss Aviemore:Lynn Borl; Sgt.Grimes:Alan Caillou; Ida Marks:Barbara Nichols.

#26: "The Double-O-Nothing Affair" (1/21/67 & 8/8/67)
w:Dean Hargrove d:John Brahm
April pretends a timid CPA who's carrying information about Thrush's mobile force #2; meanwhile, a wounded Mark disobeys doctor's orders and tries his own approach.
cast-- Sydney Greenstreet:Jerrell Brooks, George Kramer:Edward Asner, Montgomery Pittman:Captain

#27: "The UNCLE - Samurai Affair" (1/28/67 & 8/29/67)
w:Tony Barrett d:Alf Kjellin
Probing the activities of a mysterious Japanese girl in Hawaii, April & Mark are soon involved in a fire dancer's murder, an ardent blonde heiress, a deadly plant & knife-throwing statue.
cast-- Sumata:Signa Hasso; Sean McKee:James McCallion, Com. Scott Richard Roat; Barbie:Michael J. Pollard; Cara Sue A.Pettyjohn

#28: "The High & Deadly Affair" (4/4/67,
w:Jameson Brewer d:Richard Bennett
Aboard a transeuropean flight, April & Mark try to identify a Thrush assassin & his intended victim, both traveling incognito.
cast-- Dr.Albert Marek:Murray Matheson; Julia Douglas:Julie Adams; Doris:Aileen Baral; Mrs.Fowler:Grayson Hall; Logan:David Brian.

#29: "The Kooky Spook Affair" (4/11/67,
w:John O'Dea & Arthur Rowe;d:Richard Bennett
At a crumbling English manor Mark has inherited, April tries to elude Thrush's top executioner while Mark fends off a rapier-wielding ghost of a long-departed ancestor.
cast-- Lady Bramwich:Estelle Winwood; Ysenais:Arthur Malet; Beaumont.Edward Ashley; Cecil Bramwich.Harvey Jason; Heathcliff: John Orchard; the Face.Barry Macollum; Steward:Kendrick Huxham



INDEX to the BLONDIE MOVIE SERIES

CAST-- Blondie:Penny Singleton; Dagwood Arthur Lake; Baby Dumpling (in #1-10):& Alexander(in #11-28):Larry Simms; J.C.Dithers(#1-18): w:Arthur Hale, George H.Radcliffe(Dagwood's boss, for some unfathomable reason, in #19-28):Jerome Cowan; Daisy:Daisy; Cookie:(#11,Norma Jean Nayne, (#12-15)Marjorie Ann Hutchie, (#16-28)Marjorie Kent. Director #1 is Frank R.Strayer; #15-23:Abby Berlin; #24-28:Ed Bernds. Columbia Pictures, all.

#1:"Blondie"(1938)65 min.
#2:" " Meets the Boss"(1939)58 min.
#3:" " Takes a Vacation"('39)61 m.
#4:" " Brings Up Baby"('39)67 m.
#5:" " On a Budget",'40)72 m.
#6:" " Has Servant Trouble"('40)69 m.
#7:" " Plays Cupid"('40,67 m.
#8:" " Goes Latin"('41)70 m.
#9:" " In Society"('41)77 m.
#10:" " Goes to College"('42)7h m.
#11:" " 's Blessed Event"('42)69 m.
#12:" " For Victory"('42)72 m.
#13:"It's a Great Life"('43)68 m.
#14:"Footlight Glamour"('43)68 m.
#15:"Leave It To Blondie"('45)75 m.
#16:"Blondie Knows Best"('46)69 m.
#17:"Life With Blondie"('46)69 m.
#18:"Blondie's Lucky Day"('46)69 m.
#19:" " 's Big Moment"('47)69m.
#20:" " 's Holiday"('47)61 m.
#21:" " In the Doigh"('47)69m
#22:" " 's Anniversary"('47)75m.
#23:" " 's Reward"('48)65 m.
#24:" " 's Secret"('49)68 m.
#25:" " 's Big Deal"('49)66 m.
#26:" " Hits the Jackpot"('49)66m.
#27:" " 's Hero"('50)67 m.
#28:"Beware of Blondie"('50)66 m.

NEXT ISSUE: THAT ALL-TIME GREAT... 1961!

PLUS TIME ooo PLUS TIME ooo PLUS TIME ooo PLUS TIME ooo PLUS TIME

Jerry Bails! "The Collectors' Guide to the First Heroic Age" will cost you $1; "Who's Who of American Comic Books"vol.1 will cost you $5, vol.2 $6, vol.3 $7; and "The All-Star Revue" will soon be out. No serious comic fan should be without these works (and for once, I'm not kidding around!). Send $1&$6 to Jerry at 4817 Lakewood Blvd.; Detroit, Michigan; 48215.

Craig Anderson! For true friends of TV & movies: Craig's "For Your Eyes Only" newsletter will cost you $1 for 4 issues; his "File 47" magazine #10 will cost you another dollar. You'll send your money to Craig at 13301 Zircon Dr.; Bowie, Maryland; 20715. Now do as you're told or I'll box your ears!

In the meantime, bug MF more with some questions on comics, TV, movies, pulps, MF, etc.; send all such questions (plus those afore mentioned 10¢ stamps), corrections & additions to me at:

Rama Dan Rama ; 7410 Woodhill Valley Rd.; Louisville, Ky.; 40222

TRIVIA!.!!!

The first fellas in with the most complete answers to last issue's TV"Avengers" queries were Dave Hogan & Mark Zimmerman! Answers: Steed's bowler was lined with steel for deflecting bullets & death rays(?) and few bopping baddies; his brolly contained a number of different items (though it can easily be argued there was more than one brolly): camera, sleep-gas jet, tape recorder, compartment for potable spirits, and (in the series' opening segment only) a rapier. Emma Peel was daughter of Sir John Knight of Knight Industries, an electronics/computer firm that Emma took over at age 21 at her father's death; her husband was test pilot/explorer Peter Peel who had been lost when he crashed into the Amazonian jungle (somewhere near the crash scene of a certain 1949 Boeing Stret-O-Cruiser)...Pete later was found alive, and gave Diana Rigg [Emma Peel] an excuse to leave the series

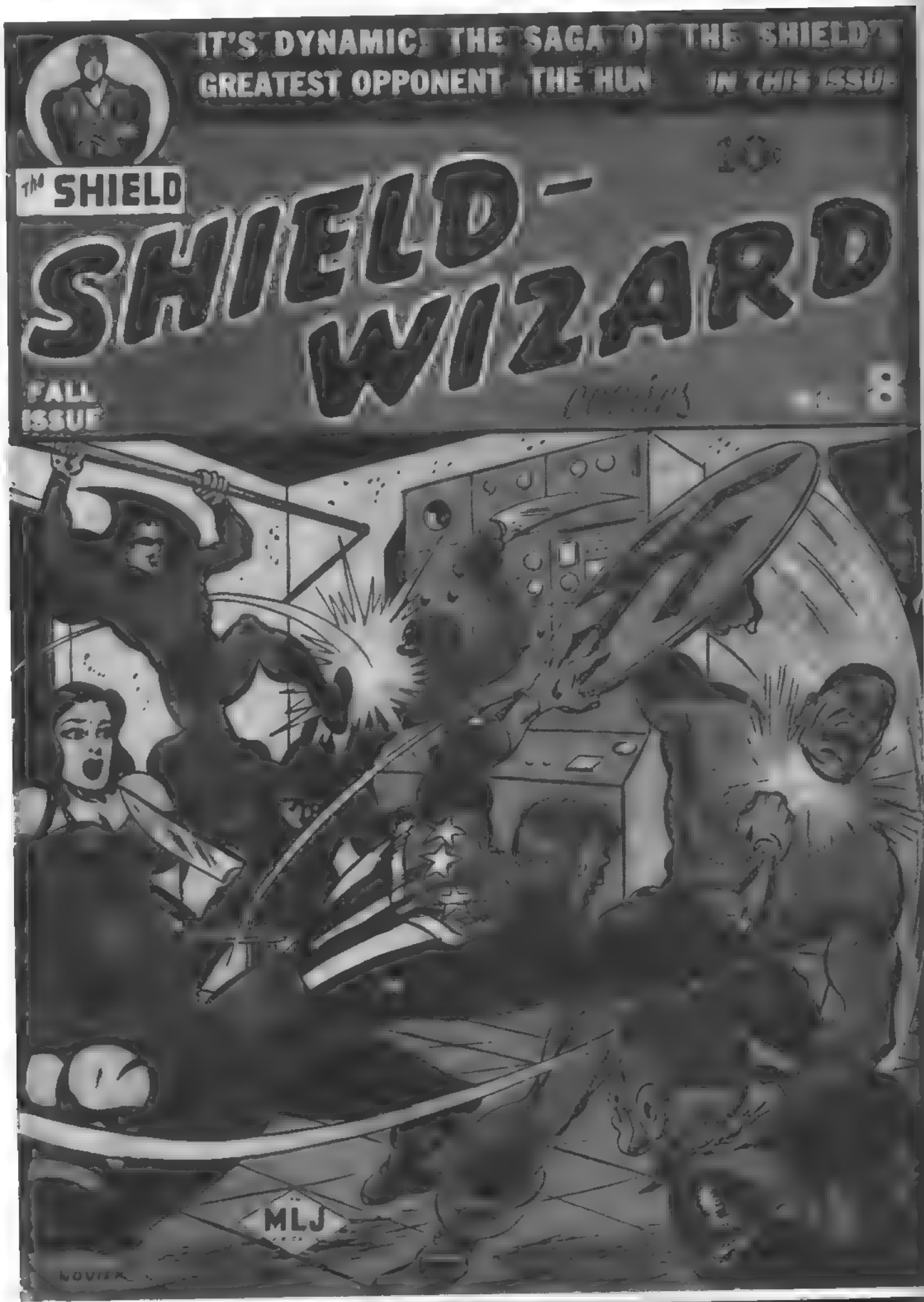
This Trivia question has proven so popular I'll enlighten you with some additional "Avengers" Trivia: John Steed lived at 3 Stable Mews in London; he drove 2 Bentleys and a white Rolls Royce Silver Ghost named "Vido". Emma Peel drove a white 1965 Lotus Elan 32, later a greyish-blue 1966 Lotus Elan 32; her license plate was MMX 999C. And for those who care, Tara King lived at 9 Primrose Crescent.

NEW QUESTION!!! My very first Trivia query concerned Donald Duck... but back, that was a year-&one'-half ago and Disney Ducks are my favorite subject in comicdom. Ergo, since it is again the comic-art's turn at bat for the Trivia query (winner receiving those Seuer & MLJ indicos) I turn to Uncs' Donald for the subject. We're all extremely familiar with Huey, Dewey & Louie, right? Wrong! I betcha' ya' don't even know who they are! (No, they're not the illegitimate offspring of Daisy Duck and Gladstone Gander!) The question:

" Precisely what was the relation- "
" ship of Huey, Dewey & Louie to "
" Donald Duck...and what was the "
" full name of the sibling of Don- "
" ald who was their parent"?!?!? "

Be seeing you...

D.N Rosa


IT'S DYNAMIC! THE SAGA OF THE SHIELD'S GREATEST OPPONENT THE HUN IN THIS ISSUE
10c
THE SHIELD
SHIELD-WIZARD
FALL ISSUE
8
MLJ
NOVICK

A Nostalgic Look at

A MLJ PUBLICATION

By Raymond Miller

With Pep, Zip, Top-Notch & Blue Ribbon on the stands, MLJ decided it was time to introduce a fifth title. Their new title would be sort of a double comic featuring their two most popular heroes. The Shield from Pep Comics and the Wizard from Top-Notch Comics. The title, what else, Shield Wizard Comics.

SHIELD-WIZARD

The first issue of S-W appeared in the summer of 1940 and featured between its covers three Shield stories and three Wizard stories. While the Shield stories continued the Shield's adventures from Pep, the publishers chose not to use the Wizard as he appeared in Top-Notch. Instead they chose to use stories featuring Blane Whitney's (The Wizard) ancestors. The same held true for the

SPLASH PAGE FROM SHIELD-WIZARD #8

WIZARD SPLASH FROM SHIELD-WIZARD #8

second issue which was dated winter 1940-41. The second issue featured Tommy, the original Superboy of History.

But by the third issue, it was becoming quite clear that the readers didn't really care to read about the Wizard's ancestors so a statement appeared in #3 saying "We have been swamped with thousands of letters clamoring for Roy, the Superboy to co-star with the Wizard in S-W Comics. Therefore we are forced discontinue temporarily our saga of the rise of the Whitney family in order to give you the blood curdling adventures of the Wizard and the wonder of the age - Roy the Superboy. However, we shall from time to time bring you other episodes of past generations of Wizards." But this never came to be as all future stories followed the adventures of the modern Wizard.

HANGMAN
THE HANGMAN AND THE PROPHET!
AS THOUGH FROM THE PAGES OF THE BIBLE STEPPED THE FANTASTIC FIGURE OF THE PROPHET PREACHING THE GOSPEL TO A JEERING PEOPLE! WHAT WAS THE STRANGE SECRET OF THIS CREATURE OF THE PAST? THE SECRET THAT WAS TO LEAD THE HANGMAN INTO THE BIZARRE ADVENTURE OF
THE VOICE OF DOOM!

Over the first six issues one would find the old style art and costume in the Shield stories, but with #7 summer 1942, the up-dated powerless Shield first appeared. For the first time the Shield & Dusty would meet a major villain in a three part story featuring The Hun. The Hun would return in issue #8 in another three part story. Issue #9 reverted back to single stories. Then came what would be the last top notch Shield/Wizard issue. #10 spring 1943 contained another three part Shield story with the Shield & Dusty fighting the Son of the Hun.

After #10, issues #11-13 were just run of the mill issues and both stories and art would slip badly.

Besides Shield & Wizard stories there were also solo stories featuring Dusty in issues #5-12 and Roy in #8, and 10-13.

The last issue of Shield-Wizard comics was #13 Spring 1944.

JACKPOT COMICS

Now that the Shield & the Wizard were appearing in another title as well as in Pep & Top-Notch, MLJ decided it was time to give their other heroes some more exposure, and they did it with a new quarterly called Jackpot Comics. The first issue was dated Spring 1941 and featured a cover by Charles Biro. Jackpot Comics would be one of the few Golden Age titles that would find no weak issues in its nine issue run. Every issue was top notch in both art and story right thru #9 Summer 1943.

The line up featured some of MLJ's best. For their lead feature they went to Zip Comics for Steel Sterling. Steel would be the real super star of Jackpot, appearing not only in the lead spot in all nine issues but also on all nine covers. From Top-Notch came the Black Hood who was the #2 strip (although not always the second story) in Jackpot. Like Steel Sterling,

BLACK HOOD SPLASH FROM JACKPOT #2

the Black Hood would also appear on all covers. From Blue Ribbon came the third hero - Mr. Justice - who also appeared in all nine issues. For the #4 strip MLJ had to pick a minor strip that wasn't even a costume hero in Sgt. Boyle. Boyle would appear on the covers of #1, 2 and 8 which was one more cover than Mr. Justice had appeared (#1 & 2). Issue #4-9 also featured Archie while Steel Sterling's pal Clancy & Looney would be in #6-9.

HANGMAN COMICS

Now all of MLJ's top heroes were appearing in two different titles but the Hangman, so next on MLJ's schedule was a book of Hangman stories called Special Comics. Besides three Hangman stories, Special #1 Winter 1941-42 also featured Dusty & Roy as the Boy Buddies in two stories. Special was to last only one issue, then became Hangman Comics with #2 Spring 1942 but the line up remained the same. Each Hangman story

MR. JUSTICE SPLASH FROM JACKPOT #2

was numbered consecutively, so that by issue #8 there were some twenty-four special cases. The Boy Buddies appeared in two stories in every issue but #4, in which the readers would find three stories. So in the eight issues there were a total of seventeen Boy Buddies stories. The last issue also featured Super Duck.

The Hangman art in the first few issues was by Lucey & King but by #5 Bob Fujes art started to appear and by #7 it was all Fuje art. Once again like Jackpot, there wasn't a weak issue in the run.

BLACK HOOD

After eight issues, Hangman Comics became Black Hood Comics with #9 Winter 1943. By this point in MLJ's publishing career, MLJ was on its way down so the art in Black Hood could not and would not ever match the Hangman issues or the Black Hood stories in Top Notch Comics. But the Hangman didn't give up, nor did Dusty & Roy because the Hangman would appear in issues #9 and 10, the Boy Buddies in #9 and 11 and Dusty solo in #10. Fuje did the Hangman in both #9 & 10.

Black Hood Comics would run through #19 Summer of 1946. In that final issue the Black Hood would reveal his identity as being Kip Burland in a story featuring a villain called Needle Noodle. As a costume hero, the Black Hood was now officially dead - the remaining Black Hood stories in Pep would feature him as Kip Burland.

LAUGH COMICS AND THE REST

Not to be confused with Top Notch Laugh, Black Hood comics became LAUGH Comics with #20 and would run forever with Archie and other human strips.

The original Top Notch Laugh would become Susie Comics with #49 Spring 1945, while Jackpot would become Jolly Jingles with #10 Summer 1943 and star the ever popular bird-Super Duck, the Cockeyed Wonder. Super Duck would get his own book in 1944 as would Archie's counterpart from Zip - Wilbur.

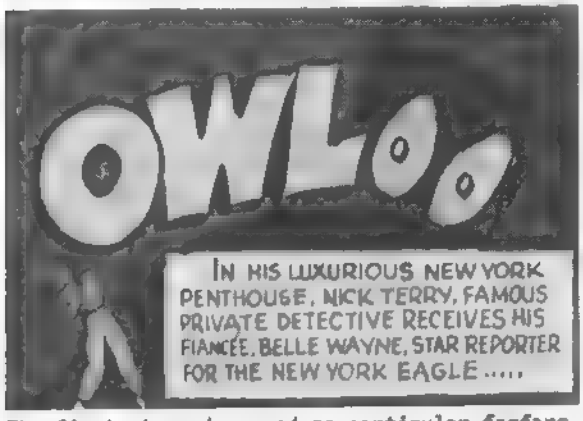
Although the Shield did last until Jan. 1948 in Pep #65, MLJ was officially dead before 1946 got started. But all in all the change over from superhero to human characters paid off because it is one of the very few publishers still publishing comics today and Archie remains the only character outside of DC's Superman, Batman and Wonder Woman to be published regularly since 1941.

DELL COMICS ARE GOOD COMICS

WRITTEN by
Jeff Gorrell

Dell's only superhero, The Owl, did not even get his own comic book until the "camp" superhero revival of the mid-Sixties, and even then he was much less than a success. By 1967 the original Owl was a twenty-five year-old memory for all but the comic fans who had "discovered" him or who enhanced their childhood memories of him through collections of old Crackajack and Popular comics. The Owl saw his last pages in print in the early months of 1943. His crimefighting career (Crackajack 25-43 and Popular 72-86) was a short one, but in some unexpected ways it was a distinguished one.

It certainly did not begin exceptionally. The July 1940 issue of Crackajack presented an unassuming-looking strip with a small one panel logo showing a bizarre shadow menacing a helplessly poised crook.


OWL
IN HIS LUXURIOUS NEW YORK PENTHOUSE, NICK TERRY, FAMOUS PRIVATE DETECTIVE RECEIVES HIS FIANCÉE, BELLE WAYNE, STAR REPORTER FOR THE NEW YORK EAGLE .....

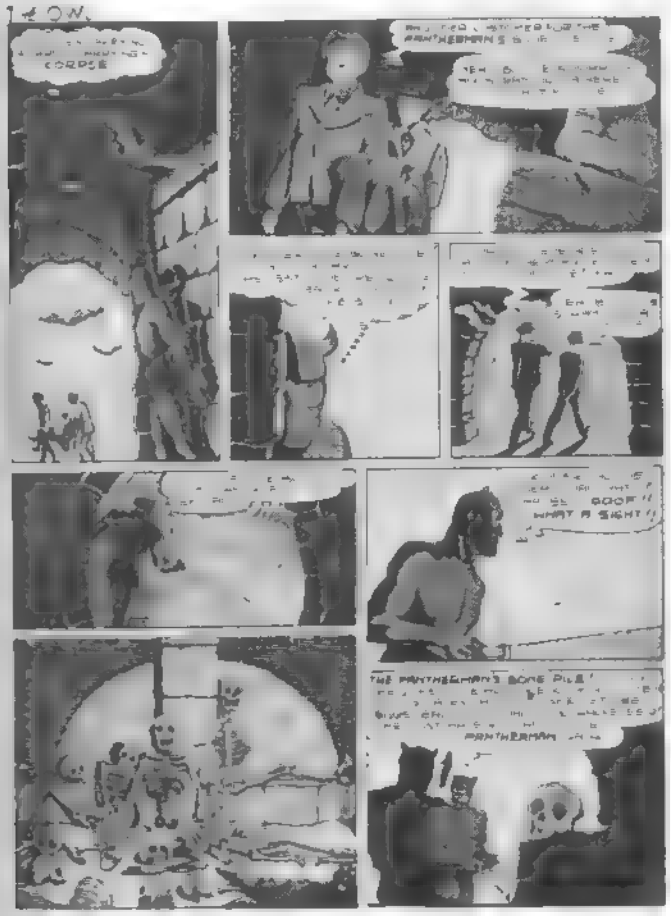
The first story deserved no particular fanfare. The artwork by William Baltz is pedestrian; the storyline, commonplace. But since the Owl's first case is an historical event, a quick summary of the plod...er, plot is in order.

Nick Terry, "a famous private detective"(natch), and his girlfriend Belle Wayne (what a familiar sounding name), "star reporter" (of course), discover by reading a newspaper that a gangster named Carver has escaped from prison (Now, that is strange. The reason for having detectives and newspaperpersons in secret identity positions is to have access to information first; what good does it do to hold such jobs if you have to get your information from the paper just like everyone else?).

Since he can do nothing (he says) to apprehend Carver as a law enforcer, Nick Terry dons the costume of the Owl (at midnight) in order to see justice through. Arriving at Carver's hideout in time to see him shoot one of his own henchmen, the Owl projects his ominous shadow on the wall and proclaims: "You are doomed, Carver...DOOMED...I promise you will not see the dawn." Carver runs off, jumps into a speedboat that the Owl has hidden in, and churns into open waters just as the sun begins to rise over the ocean. He laughs and calls to his companion, supposedly on board: "Here comes the dawn, Louie, and I ain't dead yet." When he turns around, however, he sees the Owl and dies of a heart attack. Fini.

I tell this plot also because it is so ordinary and derivative of other superhero stories and characters, particularly Batman, that it stands as an epitome (to me, at any rate) of all the weaknesses of superhero comics of this time period. Mainly, all of the solutions for the hero's logistical problems are either banal, contrived, or glossed over. For example, Nick Terry is a detective with lots of time to take off on his own; he is rich so he can own "Owlplanes" and penthouses; he has a private entrance and exit not only for him but also for his plane, and he manages to come and go unnoticed; he finds the criminals lair without effort or necessity for searching for it (It is as if wearing a masked costume embues him with automatic knowledge denied to him in his civilian guise). When so many of the elements of the story are handled carelessly in this manner, there is no interest in what happens; the details make the stories work, if they work at all.

With the second Owl episode Frank Thomas takes over as artist, but his work on the next few stories is not much better than Baltz's. The stories, too, remain mediocre. However, in Cracksjack 31 the drawing becomes more interesting and it carries the plots better. Thomas's good Owl covers are some of his best work, and the interior pages, when they have that clear, precise, well-laid-out design of the covers, are excellent in themselves. Even the stories seem to improve as the artwork improves. Since there is such a blend of story and art in comics, it is hard to imagine a story being unaffected by changes in the art, but good art in itself (with a few exceptions) will not carry a story



PAGE TWO FROM CRACKAJACK #32

very far. You end up looking at the pictures and letting the story go.

Some other changes occur, leading gradually to the best Owl stories. The writer stops taking himself so seriously. He begins to loosen up and experiment a little. Eventually Belle Wayne, having discovered Nick Terry's identity as the Owl, becomes more involved in the action of the stories, not merely appearing at the beginning and closing of the stories. I suppose it helps to have a pretty woman running around in tights in these early stories, but Belle Wayne's presence is often more diversionary than active, even when she dresses up in the female equivalent of the Owl costume.

Interestingly, the Owl (bedecked in his ridiculous costume with beak and large eyes like an owl) thinks that Belle's costume is "crazy". To which she replies: "CRAZY? What's so crazy about it? If I'm going to be the Owl's helper, I should dress the part, shouldn't I?" In light of the Owl's outlandish costumery, I think of that statement as being a piece of unconscious parody of the whole superhero costume shtick.

In the later phase of the Owl's career, comedy becomes more and more important, based mainly upon the Owl's relationship with the police. Like Spiderman's constantly making J.J. Jameson look infantile and silly, the Owl's role vis-a-vis the law is to outperform them and to point up their foolishness. Think about that. Here we have an outstanding, serious-minded proponent of police methods by day, and a mocker of those same methods by night. That's an interesting dual role for a law officer.

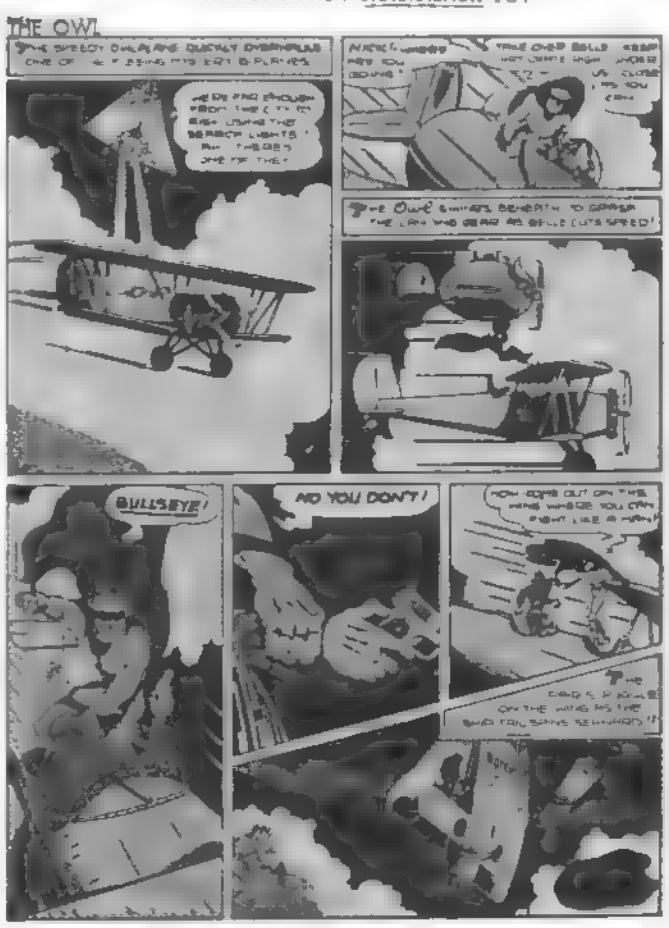
Since we never know why the Owl became what he is--he's not like Batman and countless imitators who seek vengeance against the underworld, I suggest that Nick Terry became the Owl in order to act out his pent-up, unconscious hostility toward his employers. Of course he is seriously engaged in rounding up criminals, but he seems to enjoy the sport of heckling and outstripping his boss, the police chief, the butt of his mild pranks. Leaving notes pinned to captured criminals did not begin with Spiderman; I don't know where it began, but the Owl was doing it in 1941. A typical note reads: "Dear Chief ---thanks for coming to my party. Love and kisses, the OWL." To which the Chief, characteristically, responds: "The Owl again! Why--oh--why was I ever born!?"

The own does face some desperate and diabolical criminals, like the Spectre (Crackajack 34-37), who is a hooded, maniacal, revenge-motivated leader of a complex spying and sabotaging operation. Says one of his female subordinates, "never in twenty years has he rested or paused in his struggle to become master of the world!!" Now, that is dedication. To top it off, he has a horribly and mysteriously mangled face which he keeps hidden from all people. Hmmm. It sounds like a character who kept popping up in Fantastic Four.

My favorite antagonists for the Owl, or for any other superhero for that matter, are a family of crazies called the Man Madespos (Crackajack 38-40). "Ma" Madespo, the leader, and her four sons and a trained gorilla escape from various prisons and insane asylums in order to set out upon a killing spree. Riding in the car after having been sprung from prison by means of the gorilla's brute strength, one of the brothers says: "It is good to be free again, brother! Free to kill...KILL! Has "Ma" picked us out a victim yet?" How refreshing to have criminals unmotivated by such mundane preoccupations such as wealth, revenge or world conquest. This is a simple little family that merely likes to kill--just for the fun of it. It doesn't even matter who the victims are. The gorilla, by the way, turns out to have the most tender-hearted nature; he helps save the Owl at a crisis point in the

"Ma" Madespo is uncanny. She derives her greatest enjoyment out of killing and carnage in the same way that most people enjoy Jai-Alai, Pro Hockey, Roller

PAGE FOUR FROM CRACKAJACK #34

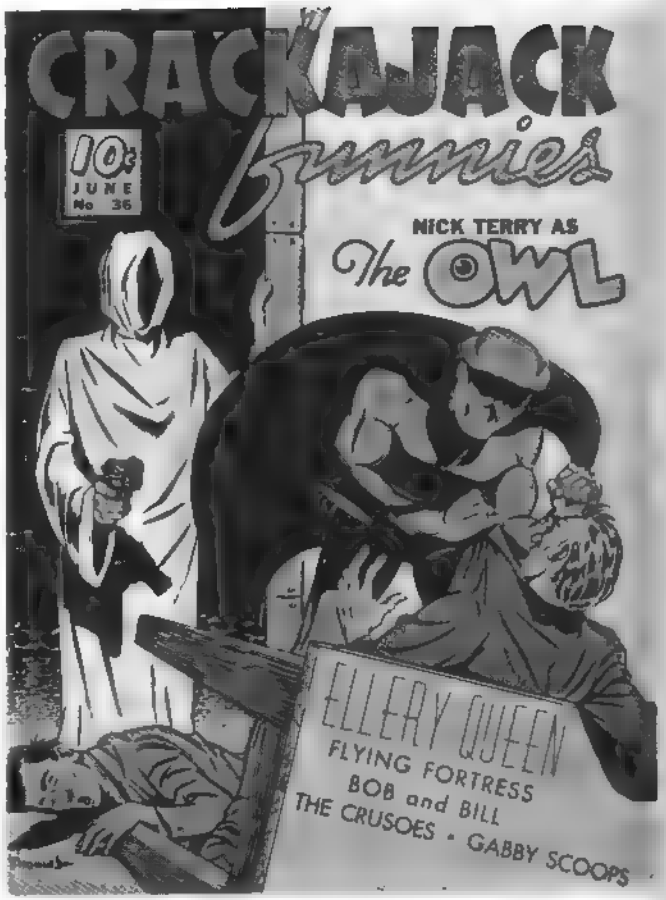


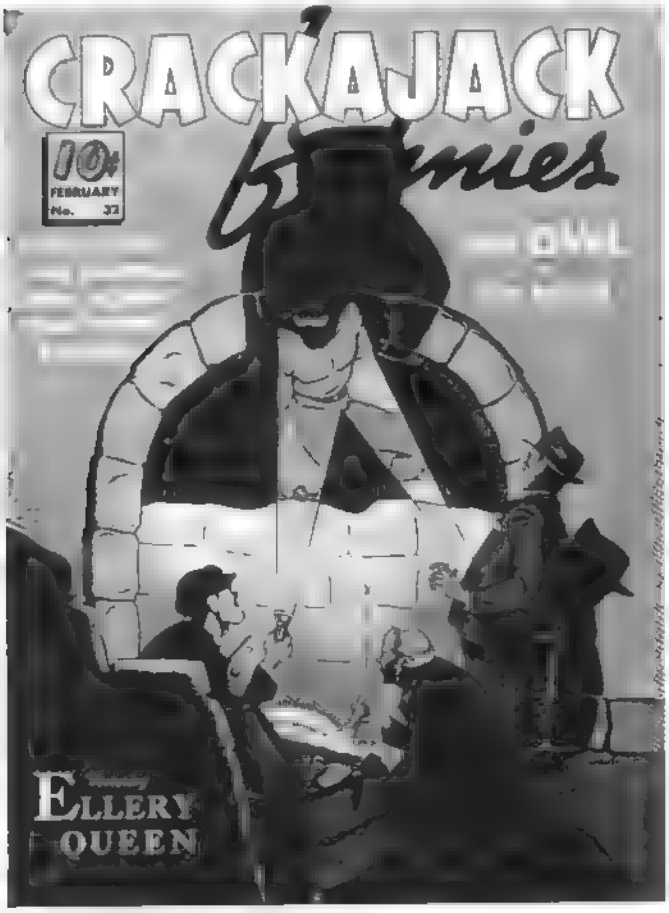
Derby, and wrestling. "Ha ha," she chortles as she shoots down the Owlplane, "jes' like shootin' ducks!" And when she fires her anti-aircraft guns (the Madespos are well equipped) she exclaims: "Wasn't that purty?" Isn't this the kind of mother we all like to come home to?

By the time the Owl is inserted into the format of Popular (Crackajack having folded) the stories are more like Captain Marvel stories than like Batman. The change has been extensive. The drawing style reminds the reader of C.C. Beck and company, and emphasis is placed more and more upon the characterizations and the interaction of main characters than upon criminals and crime-solving. In the last issue of Crackajack (#43), for example, fully as much time is spent showing Officer O'Toole (Nick Terry's young police sidekick) and his infatuation over the female fortuneteller (the villain of the piece) as is spent in capturing her. Most of the story, actually, shows the set-up, which is both ingenious and silly at the same time, of her smuggling operation.

In Popular 72 the dominate plotline involves Belle Wayne's masquerading as a gangster in order to capture another gangster (she has unaccountably given up her Owl costume after only a few adventures as the Owl's helper). It backfires with various humorous consequences which are more important to the story, it seems, than the "serious" crooknabbing. Or, in Popular 74, a spy named Milton, who writes poetry in code for his confederates, looks as if he could have stepped out of the pages of Whiz with his cartoony face and exaggerated mannerisms.

This, then, is the tone of the Owl at its best--not taking itself too seriously (which it does at first), but gently spoofing itself and other stories of that ilk at the same time. Frank Thomas's relatively simple style and his capacity for drawing in the humorous mode





of the time blends well with the writing. From a banal, uninteresting style to a lighthearted and even charming (can you call a superhero charming?) rendition --that is a change for the better. I would not claim that the Owl, even at his best, is the quintessence of superhero strips--it certainly isn't, but it stands out as one of the better drawn and executed strips of the Forties.

NEXT: BEGINNING A THREE-PART SERIES ON WALT KELLY'S POGO FROM ANIMAL COMICS TO THE NEWSPAPER STRIP.

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with two exceptions. We will not be doing any SFCA publications, nor any item that is free. CRITIQUE offers a readership of two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to CRITIQUE, 1014 Salzedo, Apt. #2, Coral Gables, Fla. 33134

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

TARZAN IN THE LAND THAT TIME FORGOT - $4.00 - 48 pages plus hard covers - 8 1/2 X 11 - Available from ERB-dom, P.O. Box 507, St. Francisville, LA. 70775

If you're a subscriber to ERB-dom you're probably aware that Russ Manning wrote and illustrated a special Tarzan adventure for a British publisher. Although this strip has already been published in Europe, it has yet to see print in the United States. Caz has been trying to get permission from ERB Inc. to allow him to run it in ERB-dom. Failing in that he did the next best thing, he stocked a quantity of the British hardcover which prints in English and in beautiful full color the entire first part of the two part adventure in Burroughs' "Land That Time Forgot" (the same lost world in the current movie of the same name). Although this is the first of two parts, it is complete within itself as it merely ends with Tarzan vowing to further explore the mysteries of this strange land. Caz also has the sequel available in a foreign language edition (Scandanavian I believe) for $3.00 and it's in soft cover (although still in fine full color format) but his quantity on this may be more limited.

The story is typical Burroughs/Russ Manning Tarzan replete with dinosaurs and plenty of high adventure, not to mention good writing, a quality which is sorely missing in most newspaper strips today. It scrupulously follows the precepts Burroughs laid down in his original novels over fifty years ago so that those who had read the original trilogy will find these adventures highly entertaining sequels. It is Russ Manning at his Edgar Rice Burroughs best.

RATING 10 / JAMES VAN HISE

THE STREET ENTERPRISES BENEFIT PORTFOLIO - $12.50 - 52 pages (11 X 17) - Published by Street Enterprises, P.O. Box 255, Menomonee Falls, Wisc. 53051

Suppose you are publishing several financially marginal but vital publications (MENOMONEE FALLS GAZETTE, MENOMONEE FALLS GUARDIAN, THE COMIC READER). And suppose you have many friends among professional artists in the comics field. What could be more natural than to seek contributions of art from the pros, print it large and clear, and sell at a good price to support your operation?

Sounds like a good idea. Unfortunately, this could prove to be a fiasco. There is some fine material here but there is also a lot of second-rate work by artists capable of far better.

Most noteworthy are the cover and interior page by the very fine and very much neglected (among comics fans) Everett Raymond Kinstler, a fine Doug Wildey illustration, animation cels by Wally Wood, and a page by Russell Myers.

But many pages look like quick sketches done at a convention for the purpose of satisfying a pesty fan. Others are more finished drawings, but of characters only--no interesting history or action involved. For example, Berni Wrightson did a drawing of Superman which looks like a Kirby rendering (rough); now Berni Wrightson is possibly the finest artist working in comics today (his Monster Coloring Book is fantastic), but this drawing is a nothing.

If Street Enterprises had established a unifying set of ground rules for contributions and not just sought out material by "name" pros, they could have produced an historic document. But beggars can not be choosers, so they were in the position of receiving much material of no significant interest.

A further flaw is in the printing. Of three issues received by myself and friends, all had printing errors (two with missing pages and one with extra pages). I hope Street Enterprises doesn't pay their printer until all the returns are in. Instead of being a benefit, this portfolio could be a financial disaster.

RATING 6 / J. B. CLIFFORD, JR.

TALES FROM TEXAS #8 - 35¢, 12/$3.00, published monthly - 12 pages - Published by The Dallas Area Science Fantasy Society, 2515 Perkins Street, Fort Worth, Texas 76103

Despite its somewhat misleading title, this is not a fanzine devoted to the Lone Ranger or western stories. What it is is an alternative, sort of a COMIC READER with a personality. Although at Houstoncon editor Bob Wayne told me he feels they can compete with THE COMIC

READER, only one page is devoted to comic news, although if you broke down word for word the actual amount of "news" in TCR (and not cover repros and lists of coming comics) it balances out about the same since this zine has double the page size that TCR does. The news is not just a rehash of that in the current TCR or MEDIA-SCENE as they acquire their news independantly and in fact often scoop these two pubs. While the current TCR said that it looks like Atlas might fold, TALES FROM TEXAS said Atlas has folded as they called the editorial offices. Bob Wayne says he feels an alternative is necessary as he's often been irritated at TCR's lateness with news as well as their occasional errors in news stories.

But TALES FROM TEXAS journies beyond the realm of comics and reviews SF books (one page), news on new films as well as new books and conventions (one page), fiction (one page), letters (one page) including some from William Rotsler and L. Sprague de Camp, a half page editorial, and a one and a half page interview with Christopher Lee.

The Chis Lee interview is better than average and is valuable for Lee's discussion of his film THE WICKER MAN which he feels is the finest film he's ever made and which Warner Brothers is uncertain about releasing in this country.

There's also a review of a record album done by Michael Moorcock and a group called the Deep Fix. It's a sword & sorcery rock opera. They even review a recent BRAVE AND THE BOLD (#121) because they felt it ripped off and exploited a ligetimate social movement (the American Indians). A page and a half is devoted to stills from the new SF film A BOY AND HIS DOG. The front cover is by Roger A. Stine and is one of the most competent and appealing pieces of fan I've seen recently.

As I said before, this is a newszine/fanzine with a personality. You know there are real people behind it with real opinions and ideas. And when you've finished reading it you know that you've genuinely gotten something out of it.

RATING 8 / JAMES VAN HISE

THE FIRST KINGDOM #1 - $1.00 + 25¢ postage - 36 pages (Underground Comic) - Published by Comics and Comix Company, 2512 Telegraph Ave., Berkeley, CA. 94704

This is the first is a projected series of 24 books to chronicle the epic sword and sorcery saga by long term comic book pro Jack Katz. The second issue has since appeared but was not available for review.

The story line is complex and well handled, with heroes, gods, demons, and assorted monsters all engaged in conflict in a (rather improbable) post-atomic-war world.

Katz's art is skillful, but over-crowded and over embelished (a little like John Adkins Richardson in these features). Texts are all typewritten rather than hand-lettered; this leads to an undesirable detachment of the text from the artwork.

I wouldn't go so far as to call this a masterpiece, but it might become a minor classic in the sword and sorcery field.

RATING 8 / J. B. CLIFFORD, JR.

H P LOVECRAFT, MASTERS OF HORROR SERIES [Record Album] - $6.50 - Released by Huckleberry Designs, 235 West 76th Street, New York City, N.Y. 10023

Elsewhere in this issue of RBCC you'll see an ad for this record. Take advantage of it if you are any kind of Lovecraft fan! When I first received this it was with some trepidation that I sat down to listen to it. An amateur record album? Despite its handsome record jacket and professional appearance I still wondered just how good it could be. What a shock! It's fantastic! It was very obviously done in a recording studio as the sound effects are flawlessly produced. The voice of the main actor, Erik Bauersfeld, is perfect. No, it's more than perfect, it's inspired! The two stories adapted are "The Rats in the Walls" and "The Outsider". The first is an excellent choice as it's one of Lovecraft's most eerie and effective tales. The second one, "The Outsider", although good and very effective should not have been a first choice as there are other short stories of HPL's that should have preceeded it, such as "The Horror at Red Hook" or one like that. This is to be the first in a series, "The Dunwich Horror" and "The Colour Out Of Space" slated next (both to be one our productions). The two stories on this record are thirty minutes each. They are top notch productions which literally drip with the atmosphere with which Lovecraft's words imbued them.

RATING 10 / JAMES VAN HISE

FANTASY CROSSROADS #1 - $2.00 (2 issue sub: $3) - 90 pages, side stapled - Published by the Graceland College Comic Club, Box 1274, Graceland College, Lamoni, Iowa 50140

Lots of material here: articles on Kirby, Eisner, Robert E. Howard, Conan comics, and reviews. Also, there's a wordy missive from Stan Blair, a section of glossy photos (Tarzan actors, Buster Crabbe, Superman and Lois Lane), several ads, a table of comic book grades (from the SFCA guide), letters, editorial, and some art work.

Although there is a lot of material, all very well printed, I just didn't get excited about the 'zine. Nothing was very novel, or very deep, and there are better 'zines (FUNNYWORLD & GSM for example) which attain much higher standards at the same or lower cost. Still, there is a lot of stuff here in the 90 pages.

RATING 7 / J. B. CLIFFORD, JR.

STAR TREK LIVES! (PERSONAL NOTES AND ANECDOTES) by Jacqueline Lichtenberg, Sondra Marshak, and Joan Winston - $1.95 (Bantam paperback) - 274 pages - Published by Bantam Books, 666 Fifth Avenue, N.Y., N.Y. 10019

This book has just been published. It's a study of the STAR TREK series written by three women very active in Star Trek fandom. The book varies wildly in quality and interest. One of its major faults is that it dwells overmuch on the Star Trek fan fiction, the stories written by star struck fans who put their dreams of seducing Mr. Spock down on paper. Some of the sections discussing this are interesting but most are not. Their discussions of why Star Trek has such a gigantic and long lived appeal are very good and are very good when trying to explain this phenomenon to someone outside of Star Trek fandom.

The best written chapter in the book is chapter seven. This chapter is so good that it alone is worth the entire cover price. It discusses Joan Winston's week spent on the Star Trek set, a week which was also the last filming ever done on the series. It's fascinating and is the type of reading which you must do non-stop it's so engrossing as that chapter just has so much in it.

The book has sections which vary in interest to the extent that at times you might wonder if you should wade through the rest, but it is worthwhile to do so. I found I couldn't get through the last chapter without skimming most of it as it's just the retelling of plots of innumerable ST fan fiction, most rather bad.

The cover price of the book is rather high when comparing it with THE MAKING OF STAR TREK which offers much more, including two photo sections (this book has

no photos, not even on the covers) at a lower price. Bantam's packaging, along with the price, gives the feeling of a Star Trek ripoff as the covers are just bits and pieces of the cover paintings from the Bantam Star Trek books by James Blish, illustrations which contain many glaring inaccuracies.

But the book isn't a rip-off. It is good and if Bantam were to repackage it in later editions I'm sure that it would sell even better, although there is no doubt that it will sell nicely just as it is.

RATING 7 / JAMES VAN HISE

PRAIRIE STATE BLUES: COMIC STRIPS & GRAPHIC TALES by Bill Bergeron - $2.95 - 64 pages - Published by Chicago Review Press, 172 E. Walton Place, Chicago, Ill. 60611

This collection of 16 comic strips and graphic stories defies a verbal description. Some stories use straight illustration; some use anthropomorphic animals (funny and not-so-funny). Some are drawn from the viewpoint of an observer; some are drawn from the viewpoint of a participant, totally subjective, collecting semi-random scenes from the vicinity of the actions described.

Bergeron was a railroad fireman in the midwest for five years, and several stories reflect these days. Some have a railroading theme, some evoke the gray emptiness of an overcast winter day on the plains, and some chronicle aimless journeys of casual laborers and wanderers. Bergeron extracted texts from old newspaper reports, accident reports, and songs to frame his imaginative, ambiguous, evocative, and (always) skillful drawings.

Other reviewers have found this work "lyrical", "neo-surreal", and "intriguing". Anyone seriously interested in unusual comic strip applications will find this book memorable.

RATING 10 / J. B. CLIFFORD, JR.

VAUGHN BODE'S DEADBONE, THE FIRST TESTAMENT OF CHEECH WIZARD, THE CARTOON MESSIAH - $14.95 - 80 pages plus hard covers, 9 X 12 - Published by Northern Comfort Communications, Dept. DPB, Main Street, Smithers, B.C., CANADA V0J 2N0

This hardcover book was just published. It is primarily a reprint of the $2.95 softcover book which was published in 1970. All of the Vaughn Bode' cartoons are the black and white "Deadbone" cartoons published in CAVALIER during the first two years of its run in that magazine. There is a new introduction and a couple more cartoons than were in the softcover, but it is essentially the same. The dustjacket has two nice full color Bode' cartoons which may or may not be new.

As far as Bode's cartoons go, his original Deadbone is some of the finest work he has ever done. They all point up the true strength of Vaughn Bode's work, that being it is not just his art, but rather his writing in combination with his clever drawings. These black and white cartoons were done just in pencil, very heavy and detailed but still pencil. But this does not harm them, rather it shows an interesting use of the medium, demonstrating that a drawing need not be inked to be "finished". If you've been wondering about the Cheech Wizard reference in the title, Cheech does the openning and the closing. These are all the things in the book's favor.

Against it is the extremely high price tag for what is a rather slim volume. It is priced at least 50% too high. It is neither priced competitively nor realistically. The material contained is worth a "10", but the inflated price must force that rating down when one looks at the book from all angles.

RATING 5 / JAMES VAN HISE

FOOM #9 - 32 pages - Published by Marvel Comics Group, 575 Madison Ave., New York, N.Y. 10022

"FOOM" is an acronym for "Friends Of Old Marvel", and you have to be a member of FOOM to get this 'zine. Anyone still plugged into the Marvel super hero mystique will enjoy this one; others can pass it by.

FOOM #9 has an article on the extra-terrestrial super heroes: SILVER SURFER, CAPTAIN MAR-VELL, and the WATCHER. There's also a roving reporter, "DEPARTMENT OF INFOOMATION (sic)" which contains brief interviews with numerous Marvel staffers. Several letters and ads fill out the rest of the magazine.

This one is for "fans only". (I am not among them.)

RATING 8 / J. B. CLIFFORD, JR.

CAPTAIN AMERICA COMICS #2 (FLASHBACK #29-Golden Age reprint) - $3.00 - 68 pages - Published by Special Edition Reprints, RR #1 Box #297, East Moline, Ill. 61244

This is a facsimile reprint of this Simon & Kirby classic. The front cover is reproduced in full color and is an excellent job. The interior is reproduced via perfect halftone reproduction which turns the color of the original comic into shades of gray. No linework is lost. All but eleven pages of this comic are drawn by Simon & Kirby. There are three Captain America stories and a ten page strip of the super hero called "Hurricane, Master of Speed" who is the son of Thor (his secret identity is that of a mortal doctor). This comic was originally published in 1941. It's top notch Golden Age.

RATING 10 / JAMES VAN HISE

THE HEROINE ADDICT #2 - 36 pages (6 1/4 X 9 1/2) - $1.25 - Published by the Comics Heroines Fan Club c/o Albert Tanner, P.O. Box 10956, Baltimore, Md. 21234

Some of the art is pretty good (most is just fair); some of the articles are pretty good (some aren't); the layout and printing are very satisfactory. There's a good variety of information and features on the subject of super-heroines.

Anyone with a special affection for the super-heroine will find material of interest here.

RATING 7 / J.B. CLIFFORD, JR.

STAR TREK WELCOMMITTE: THE YELLOW PAGES OF STAR TREK - 75¢ - 22 mimeographed pages corner stapled - monthly supplement with current news & info (A PIECE OF THE ACTION) is $3.30 per year - Published by Star Trek Welcommittee, c/o Shirley Maiewski, 481 Main St., Hatfield, Ma. 01038

This publication could easily be called the Bible of Star Trek fandom, or as one fan put it, "It's a sight for sore eyes when you're looking for an address." This lists all the books related to Star Trek that have been published. It lists all the Star Trek clubs known to them by State (California alone has 22), and these alone span over eight pages. Four pages list sales items, these being items such as Star Trek souvenirs which fans and clubs are selling (including the Leonard Nimoy albums among other things), and include many different items. There's a half page listing of coming Star Trek cons. The balance of the listing is of fanzines and newsletters, many associated with fan clubs of the various actors who appeared on the show. If you want to find out more about Star Trek fandom and get more involved with it, this is the place to begin as there's nothing else like it.

RATING 9 / JAMES VAN HISE

the Pertwillaby Papers: PART FOUR

Don Rosa

Script & dialogue consultants: Ron Weinberg & Ray Fawsett

Originally published in THE KENTUCKY KERNAL, Sept.-Dec 1973

LOST IN (an alternate section of) THE ANDES

EPISODE 114: LAST TIME US YOU ■■CALL, LANCE HAD DISCOVERED WHAT HE TERMED THE SECRET OF THE TEMPLE OF MANCO CAPAC.

WHAT ISS GOING ON DOWN HERE? WHAT...?

THE SACRED SUNBURST! THE "EYE OF MANCO CAPAC"! THIS IS THE TEMPLE'S ORIGINAL TREASURE!

D.R. Rosa

THE GOLDEN PLAQUE THAT HELD THE SECRET ROUTE TO THIS TEMPLE AND WAS THE "KEY" TO THIS ALTAR ROOM WAS BAKED INTO THAT POT IN WHICH I FOUND IT YEARS BEFORE THE INCAS TRANSPORTED THEIR GOLD TO THE VAULTS BELOW TO SAFEGUARD IT FROM PIZARRO! THE INCAS' MOST VALUABLE AND MOST SACRED POSSESSION WAS THIS SUNBURST!

I BECAME SUSPICIOUS WHEN I NOTED A REFERENCE TO "TREASURE ON THE PLAQUE, KNOWING THAT WHOEVER MADE THE PLAQUE COULD HAVE KNOWN NOTHING OF THE GOLD WHICH WOULD LATER BE BROUGHT HERE!

YES. AND I READ OF THE GOLD IN ANCIENT LEGENDS... LET'S EXAMINE THE COMPONENTS OF THIS SUNBURST.

AND WE WILL.. TOMORROW!

EPISODE 115: PROF. GERRY ATRIX IS EXAMINING THE "EYE OF MANCO CAPAC"-- THE FABULOUS JEWEL-ENCRUSTED SUNBURST OF THE ANCIENT INCAS...

THIS IS INCREDIBLE! THE SUNBURST ITSELF IS SOLID PLATINUM WITH JADITE INLAYS! THERE ARE TWO RINGS OF POLYNESIAN BLACK PEARLS ALONG THE RIM; THE SUN RAYS ARE MADE OF ENORMOUS ECUADORIAN EMERALDS; BETWEEN THE RAYS ARE ALTERNATING PATTERNS OF RUBIES SET IN FIELDS OF BROWN OPALS AND MOONSTONES....

AND LAVENDER STAR-SAPPHIRES SET IN FIELDS OF GOLDEN BERYL AND ALEXANDRITE! AND IN THE CENTER IN THE CENTER ARE NO LESS THAN 8 GRAPE FRUIT-SIZED BLUE DIAMONDS AND ONE AS LARGE AS A VOLLEYBALL!

D.R. Rosa

EACH OF THESE JEWELS MIGHT BE WORTH THE NATIONAL DEBT; BUT COMBINED ON THIS SUNBURST, WITH ITS CONSIDERABLE HISTORIC VALUE, THE JEWELS MAKE THIS THE SINGLE MOST PRECIOUS OBJECT ON THIS EARTH!!

EVIL PLANS, INSIDIOUS INTENTIONS, AND GENERALLY TACKY THOUGHTS

TO BE CONTINUED...

EPISODE 116: OUR DRAMATIS PERSONAE ARE EVALUATING THEIR DISCOVERY OF THE LOST TEMPLE & ITS PRICELESS CONTENTS.

HERR ROATCH... AN INGENIOUS PLOT ISS HATCHING IN MINE HEAD! A PLOT VHICH VILL BE QUITE ADEQUATE RETRIBUTION FOR MINE LAST 30 YEARS OF RELATIFF QUIESCENCE.

FITTINGLY MALEVOLENT, I TRUST?

D.R. Rosa

HERR ROATCH.. IFF ALL OF DAT INKAN GOLD VERE TO ZUDDENLY APPEAR IN AMERIKA, VHAT DO YOU THINK VOULD HAPPEN — VHAT VOULD BE DER REZULT?

A LOTTA' HAPPY AMERICANS?

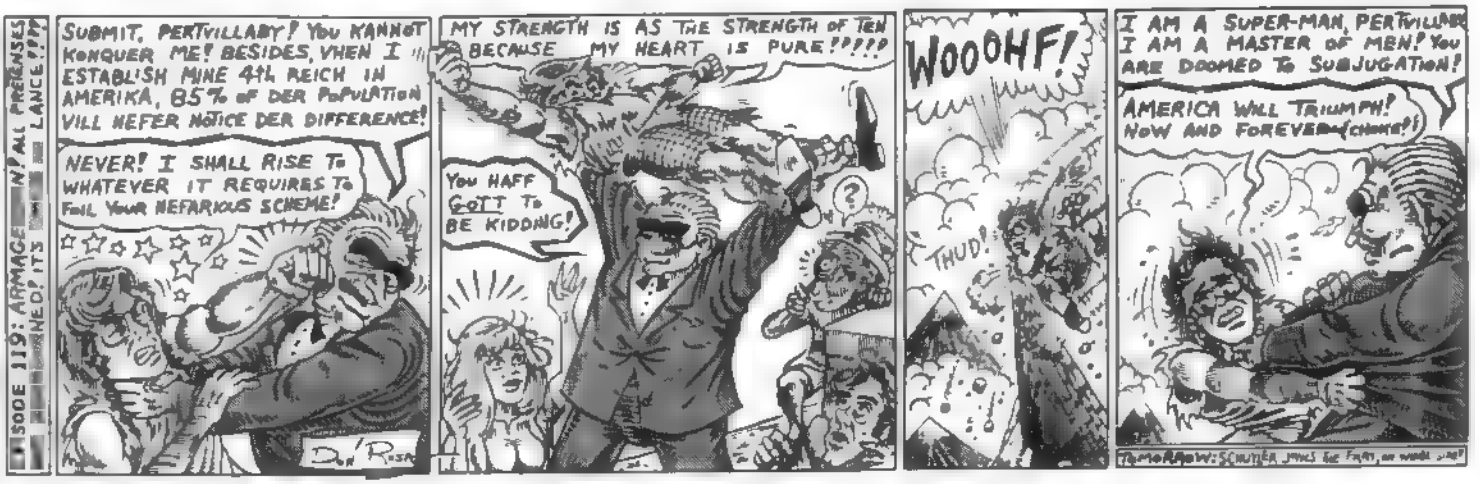
NEIN! HERR ROATCH, DAT MUCH GOLD RELEASED ON DER ALREADY KRITIKALLY UNSTABLE AMERIKAN EKONOMY VOULD UTTERLY DESTROY DER KOUNTRY! AMERIKA VOULD BE PLUNGED INTO ABSOLUTE UND TOTAL KHAOS!

UND DEN.. DEN, HERR ROATCH, MIT DER EUROPEAN SALE OF DER JEWELS FROM DAT SUNBURST I KAN FINANCE MINE FONDEST DREAM — MORE VITAL DAN DIS TRIVIAL PERTWILLABY BUSINESS — DER ESTABLISHMENT OF A 4th REICH... IN AMERIKA!!

HOKEY SMOKES! (cont.)

EPISODE 117: AS WE LEFT OFF LAST TIME, PROF SMYTE HAD HATCHED A FIENDISH PLOT TO DESTROY THE U.S.A. AND ESTABLISH HIS PET PROJECT: THE 4TH REICH.... NO KIDDIN'!!!
YAAAAA... DIS SCHEME ISS VORTHY UF EFEN MY DEPRAVITY!
HEH HEH... YES, PROFESSOR. WHEN YOU RELEASE ALL OF THAT GOLD ON THE AMERICAN ECONOMY, THE COUNTRY WILL COLLAPSE!
HMM.. PERTVILLABY UND DER UDDERS ARE ON DER NEXT LEFEL EXAMINING SOME UF DIS INSIPID ARCHI-TEKTURE.
... AND THE INDUSTRIES OF AMERICA WILL TOPPLE INTO RUIN OVERNIGHT! WHY, EVEN THE VAST CORPORATE INDUS-TRIES OF THE ROATCH FAMILY WILL CRUMBLE INTO... INTO....
HERR PERTVILLABY, IN ALL HIS SICKENING DECENCY, VILL UNDOUBTEDLY VISH TO DETER ME FRUM MINE PURPOSE. HE MUST BE ELIMINATED. HMM... DIS PRIMITIFF PIECE UF SKULPTURE VILL PRESS MINE POINT HOME.
CRUMBLE into CRUMBLE
D.J. Rosa
No! IN THE NAME OF THE WONDERFUL WORLD OF CAPITALISM AND FREE ENTERPRISE — STOP!?
TOO LATE!!! TO BE CONTINUED.

EPISODE 118: A SWIFTLY DESCENDING MONOLITH IS ABOUT TO ELIMINATE LANCE FROM THIS VALE OF TEARS!!!
LANCE!? LOOK OUT!
CRASH!
PROF. SMYTE! PLEASE BE CAREFUL. WHY, YOU COULD PUT OUT SOME-ONE'S EYE!
PERTVILLABY! LANCE!! YOU MUST STOP PROF. SMYTE!! HE'S COOKED UP SOME DEMENTED PLOT TO UNLEASH THE INCAN GOLD TREASURY ON AMERICA AND TOPPLE THE GOVERNMENT!
YA, HERR PERTVILLABY DER I SHALL SELL DER PRICELESS JEWELS FRUM DAT SUNBURST IN DER BLACK MARKETS OF EUROPE...TO FINANCE MINE 4th REICH IN YOUR DEKADENT AMERIKA!
PROF. SMYTE... I DON'T KNOW WHAT'S COME OVER YOU... BUT I AM AND WILL ALWAYS BE FIRST & FOREMOST TO DEFEND TRUTH, JUSTICE AND the AMERICAN WAY!
SIR — I ACCEPT YOUR CHALLENGE.
NEXT WEEK: ARMAGEDDON!!!!


EPISODE 119: ARMAGEDDON! IN ALL PRETENSES
SUBMIT, PERTVILLABY! YOU KANNOT KONQUER ME! BESIDES, VHEN I ESTABLISH MINE 4th REICH IN AMERIKA, 85% OF DER POPULATION VILL HEFER NOTICE DER DIFFERENCE!
NEVER! I SHALL RISE TO WHATEVER IT REQUIRES TO FAIL YOUR NEFARIOUS SCHEME!
MY STRENGTH IS AS THE STRENGTH OF TEN BECAUSE MY HEART IS PURE!!!!!
YOU HAFF GOTT TO BE KIDDING!
WOOOHF!
THUD!
I AM A SUPER-MAN, PERTVILLABY! I AM A MASTER OF MEN! YOU ARE DOOMED TO SUBJUGATION!
AMERICA WILL TRIUMPH! NOW AND FOREVER! (CHIME?!)
TOMORROW: SCHUTTER JOINS THE FIGHT, OR WHERE ELSE?

EPISODE 120: THIS LOOKS LIKE THA END FER LANCE! IN HAND-TO-HAND HE'S NO MATCH FOR SMYTE, THE SUPER-ARYAN!!!!
I'LL SHOW DER VORLD DER MEANING UF NORDIC SU-PREMACY MIT DER HELP UF DAT BEJEWELED SUN-BURST, PERTVILLABY! BUT YOU VILL NOT BE AROUND TO SEE IT!!
AAAH...HERR ROATCH... YOU HAFF KOME TO YOUR SENSES, NO DOUBT. I ALLOW YOU TO POLISH OFF PERTVILLABY MIT DAT VEAPON I SEE YOU HAFF PROKURED FRUM DER GOLD VAULTS.
CORRECTION, HERR PROFESSOR! MY SYMPATHIES (AND FAMILY FORTUNE) LIE WITH AMERICAN INDUSTRY— AND YOU SHALL NOT DESTROY IT!
WOW!
BUNDERSTAG!?
HIMMEL! YOU HAFF DUN IT NOW! YOU HAFF FINALLY ARISEN MINE IRE! I HAFF HAD IT MIT ALL YOU PEOPLE! IT'S NO MORE MISTER NICE GUY!

EPISODE 121: AN ENRAGED PROF VIKTOR DIMITAIUS SMYTE IS ABOUT TO ERADICATE OUR OTHER EXPEDITION MEMBERS EN MASSE!

PERTVILLABY. I AM THRU MIT DER POOPIN' AROUND HERE! I AM NOW GOING TO PERFORM AN ON-DER-SPOT VIVISEKTION ON YOU! ——— BUT UF MINE TRAJEKTORY YOU FEEBLE SNIVELING OLD PIECE OF ———

VAS ISS LOS?? DYNAMITE! DER EXKAVATION DYNAMITE!?

THUD!

YAAA. I DUN'T HAFF TIME TO TOY MIT YOU PEOPLE! I MUST SEE TO TRANSPURTING DAT GOLD TO DER UNSUSPEKTING AMERIKAN EKONOMY.

SSSSS

THESE EXPLOSIFFS VILL DISPATCH YOU PANTY-WAISTS... SCHNELL!?!... HOWEFER, IT MAY LEAF AN UNSIGHTLY STAIN.

POOF

D. Rosa

TOMORROW: THE FINAL EPISODE?

EPISODE 122: LAST TIME, AS YOU RECALL, PROF. SMYTE HAD PRESENTED LANCE WITH A DYNAMITE CHARGE WHICH HE HAD ALSO BEEN GRACIOUS ENOUGH TO IGNITE...

GOOD GOD, PERTVILLABY! GET RID OF THAT THING OR WE'LL BE BLOWN TO BITS AND PIECES ALTOGETHER!

THE SONOTÈ! IT'S OUR ONLY CHANCE!? DOWN!?

I TOLD YOU LANCELOT! THAT CANNOT BE A SONOTÈ. THE INCAS HAD NO USE FOR SACRIFICIAL PITS.

FOOM

ADIEU, HERR PERTVILLABY. I HEREBY END YOUR LIFE.

WAIT (CHOKE) WAIT A MOMENT! THE SONOTÈ? WHAT HAS THE DYNAMITE BLAST DONE TO THE SONOTÈ?!

YOU WERE RIGHT PROF ATRIX: THIS IS NOT A SONOTÈ! IT WAS HERE WHEN THE INCAS BUILT THEIR TEMPLE AND THEY WISELY CHOSE NOT TO SEAL IT UP! IT'S THE MOUTH OF A DORMANT VOLCANO!!

KORREKTION IT VAS DER MOUTH UF A "DORMANT" FULKANO

D. Rosa

TO..... BE..... CONTINUED.....

EPISODE 123: ANY OF YOU STRIP-FANS WHO HADN'T ALREADY PROGNOSTICATED THE ERUPTION OF A "DORMANT VOLCANO" RECEIVE AN "E" FOR THE COURSE.

TAKE IT EASY, EVERYONE. THIS IS AN ERUPTION OF IONIZED GASES. IF WE JUST SIT TIGHT IT SHOULD VENT ITS PRESSURE THROUGH THIS FUMAROLE. IS EVERYONE ALL RIGHT? — WHERE'S PROF. SMYTE?

ROAR

I AM HERE! IFF DIS VERDAMNT PLACE IBS GONNA' BLEW UPP I'M GONNA' ZALVAGE SUMTIN.

KLANG KLANG

OH BLITZKREIG! I ZLIPPED!

OOOOOOOH

No.

YYYYY

WHOMP!

LANCE! LANCE! MINE SUNBURST!

AHHH

MONDAY: PERTVILLABY TURNS ??

EPISODE 124: LANCE & THE "EYE of MANCO CAPAC" THE WORLD'S MOST PRECIOUS TREASURE, HAVE JUST DISAPPEARED DOWN THE MOUTH OF AN ACTIVE VOLCANO!!

LANCE! LANCE? HE'S GONE! LOST!

WHAT.. WH— WAS I KILLED OUTRIGHT?

ACH! DER SUNBURST! IT IS VEDGED INTO DER FUMAROLE!

WHO. WHY, YES IT IS... CONVEX SIDE DOWN I MIGHT ADD. CREATING QUITE AN EFFECTIVE PRESSURE SEAL! THE IONIZED GASES AND MAGMA ARE BUILDING INCREDIBLE FORCES!

RUMBLE!

I'D GUESS THAT THE IMMEDIATE FUTURE OF THIS MOUNTAIN IS SOMEWHAT DUBIOUS — RUN FOR YOUR LIVES!

D. Rosa

RUMBLE!

TOMORROW: A PERTVILLABY PAPERS SPECIAL EDITION!!!

EPISODE 125: SPECIAL EDITION!? LANCE AND Co. HAVE FLED THE TEMPLE OF MANCO CAPAC AND ARE NOW AT THE SUMMIT OF A NEARBY PEAK...

PANT PANT I NEVER THOUGHT WE'D GET AWAY IN TIME!

YES WITH THE SUNBURST SEALING UP THE FUMAROLE THERE'S NO TELLING HOW MUCH FORCE THAT VOLCANO CAN GENERATE!

RUMBLE

LISTEN... IT'S LIKE THE SOUND OF DISTANT THUNDER, ISN'T IT.

...OR LIKE THE ROAR OF A WATERFALL AT THE EDGE OF THE WORLD.

RRUM BLLE.

IT'S REACHED CRITICAL PRESSURE! EVERYBODY— HIT THE GROUND!!

KAAAAA

BOOM

TO BE CONTINUED...(DO = DDD)

EPISODE 126: THE MOUNTAIN, RATHER THE VOLCANO OF MANCO CAPAC, ITS MOUTH HAVING BEEN SEALED, HAS EXPLODED WITH THE EQUIVALENT FORCE OF A 2000 MEGATON NUCLEAR BOMB!

THUNDER AND BLITZEN!

WHILE BACK AT "STATE U.":

PROF. PHLASK! I'VE JUST DETECTED A DISTURBANCE IN PERU THAT'S REGISTERING 12 ON THE RICHTER SCALE!

BUT— THE RICHTER SCALE ONLY GOES UP TO 10!

TELL THAT TO RICHTER

SEVERAL HOURS LATER

MEIN GOTT! SUCH A NOISE!!!

I FEEL AS IF I JUST RELIVED THE CLIMAX OF AN OLD DOROTHY LAMOUR JUNGLE MOVIE.

PERTWILLABY IS THERE ANY CHANCE OF RECOVERING ANY TREASURE?

I SINCERELY DOUBT IT. THAT TITANIC EXPLOSION WAS DIRECTED VERTICALLY WITH SUCH FORCE AS TO GIVE A BALLISTICS EXPERT NIGHTMARES

MEANWHILE DIRECTLY ABOVE:

HOUSTON? THIS IS SKYLAB GUYS, YOU'RE NOT GONNA BELIEVE THIS, BUT

ONE MORE TIME!

EPISODE 127: THE TREASURE OF THE INCAS ■ LOST — BUT OUR HEROES ENDURE... AND THEY NOW RETURN THEIR ATTENTIONS TO THE VIRULENT ■■■ V.D ■■■TYTE?—

AND NOW PROFESSOR, I MUST PLACE YOU UNDER HOUSE ARREST UNLESS YOU INSIST ON CONTINUING OUR DUEL, IN WHICH CASE I —

HERR PERTWILLABY I BEG YOUR FORGIFFNESS..

...BUT I KAN ONLY ATTRIBUTE MINE SHOCKING MANDUKT TO DER THIN AIR AT DIS ELEFATION IN DESE ANDES — AS ISS NOT UNUSUAL FOR A MAN OF MINE SIZE, I MUST HAFF SUFFERED A DE-OXYGENATION OF DER BRAIN CELLS KAUSING HALLUCINATIONS UND DERANGED BEHAFIOR! IFF I DID ANYT'ING OFFENSIFF DURING MINE BLACK OUT YOU HAFF MINE PROFOUND (GRUNT) APOLOGIES.

OH. YES WELL.. THAT SOUNDS LOGICAL.

SO, LET'S BEGIN OUR LONG TREK BACK TO THE "REAL" WORLD. COMING PROF. ATRIX?

OF COURSE, LANCELOT I WAS MERELY EXAMINING A COMMON QUARTZ OUTCROPPING BEHIND THIS BUSH

CREDITS of The Pertwillaby Papers

- SCRIPT & DIALOGUE CONSULTANTS: RAY FOUSHEE & RON WEINBERG
- TECHNICAL ADVISORS:
- ☆ CARL POST — U.K. HISTORY DEPT.
- ☆ PROF. I. FISHER — U.K. GEOLOGY DEPT.
- ALSO — PROF. F. RIZZO; PROF. M. COE

WRITTEN, PRODUCED & DIRECTED (AND THE LINES ON THE PAPER) BY DON ROSA

by **JAMES VAN HISE**

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5

This issue, as I continue covering the 1950's non-EC work of the many fine artists who comprised Bill Gaines' four-color staff, I cover strips by John Severin, Al Williamson, Bernie Krigstein and Wally Wood.

PRIZE COMICS WESTERN #109 - Jan.-Feb. 1955 - Prize
'AMERICAN EAGLE in The Ghost Bear" - 6 pages

This is not all that easy a comic to find but it is worth looking for as it contains a very unlikely collaboration which comes out looking really sharp. The art is pencilled by John Severin and inked by Al Williamson! The result has more than just a little flavor of Frazetta.

The American Eagle is just another version of Dan Brand. Although he doesn't have a sidekick this particular story teams him up with an Indian boy, so the resemblance is even more pronounced. The plot contains a lot of action as the American Eagle and the boy track down a large white bear, killing it after a tough battle. The story has a nice american frontier flavor and an historical feel.

The art is very good and some nice things are done with panel breakdowns. The reproduction is only fair as the art looks faded in spots and seems to be much tighter and crisp than the printing would have you believe. The backgrounds of the plains and mountains are good and some are extremely effective in the way they're designed. The strip is very pleasant to peruse and rates a good "4".

"AMERICAN EAGLE and the Outrageous Redskins" - 5 pages

This is in the same issue but is drawn solely by John Severin.

The plot hinges on repulsing an Indian attack via a Shakespearean actor who stands on the tower platform of the fort and directs the tribe to return to the village (American Eagle doing the talking from a hiding place near the imposter, lest you wonder where he wandered off to). It's played mostly for humor.

The art is good Severin, but after the first page most of the panels are close-ups, a state of affairs which gets rather tiring. Like a film, a comic strip should change angles, using medium and long shots for effect and to make scenes more interesting. There is one interesting panel on page two in which an imprisoned Indian is being discussed and the figures doing the talking are in the far background while the foreground is made up of the lower legs of the prisoner, legs whose ankles are chained together.

Reproduction is tighter on this, probably because Severin's lines are much bolder than Williamson's so there were no fine lines that could have faded out. Severin is up to a good standard for him, although not as good as some he did for Atlas in this same period. Still, it rates a solid "4".

MYSTERY TALES #39 - March 1956 - Atlas
"The House That Lived" - 4 pages

This is a Bernie Krigstein story and as usual he plays around with the panel breakdowns to get somethir totally different from anything else in the book.

The story is about a house which prefers nice peopl living in it as opposed to a businessman who wants to make a motel out of it. It starts off with an old couple who move out because they're not able to keep it up any more, goes to the man who buys it to turn it into a motel (only during a storm all his repairs on it are wrecked) and ends with a nuclear family who move in a fix it up, the house being so happy it looks more beautiful than it ever did before.

The first page is the only one with less than fourteen panels on it. Page two has twenty-one, and page three has fifteen. And yet it doesn't look crowded as they flow into one another in the storytelling design and make for a very effective story.

For Bernie Krigstein, this also rates a "4".

EERIE #16 - June-July 1954 - Avon
"The Thing From The Sea!" - 7 pages

This is a Wally Wood reprint from an earlier issue of EERIE, probably from around #3, as the art is the type Wood was doing in 1951, not 1954, as these were the years when his style changed vastly while he worked for EC comics.

Interestingly enough, the story is very much like some he did illustrate for EC in 1951, even down to the ending. The story involves a man who murders another man on a ship at sea and then throws his body overboard. The only thing is the body gets up from the ocean floor and starts walking. The body persues its murderer to land, climbs up out of the water, and continues walking until it finds the man in a hotel room. Amid a lot of screaming it carries the man away, dragging him down to the beach and into the water with him where they both disappear beneath the surface. A similar story was illustrated by Wood in TALES FROM THE CRYPT #24 in which the murdered man's mouldering corpse comes back and drags his murderer kicking and screaming into a bog with him, both disappearing beneath the surface at the end of the story.

For early Wally Wood art this is very good stuff. The first page has some nice use of craftint on the splash panel which shows a door bursting open to reveal the walking corpse. This was probably done in late 1951 as Wood's art shows more interest in putting details in the background, something which marked his art in its transition period. Most everything about the art is tightly rendered, already passing beyind the stage which could be called "early Wood". So although it's not yet the highly polished Wood we came to admire so, it still rates a nice "4".

AMERICAN EAGLE

in

The GHOST BEAR

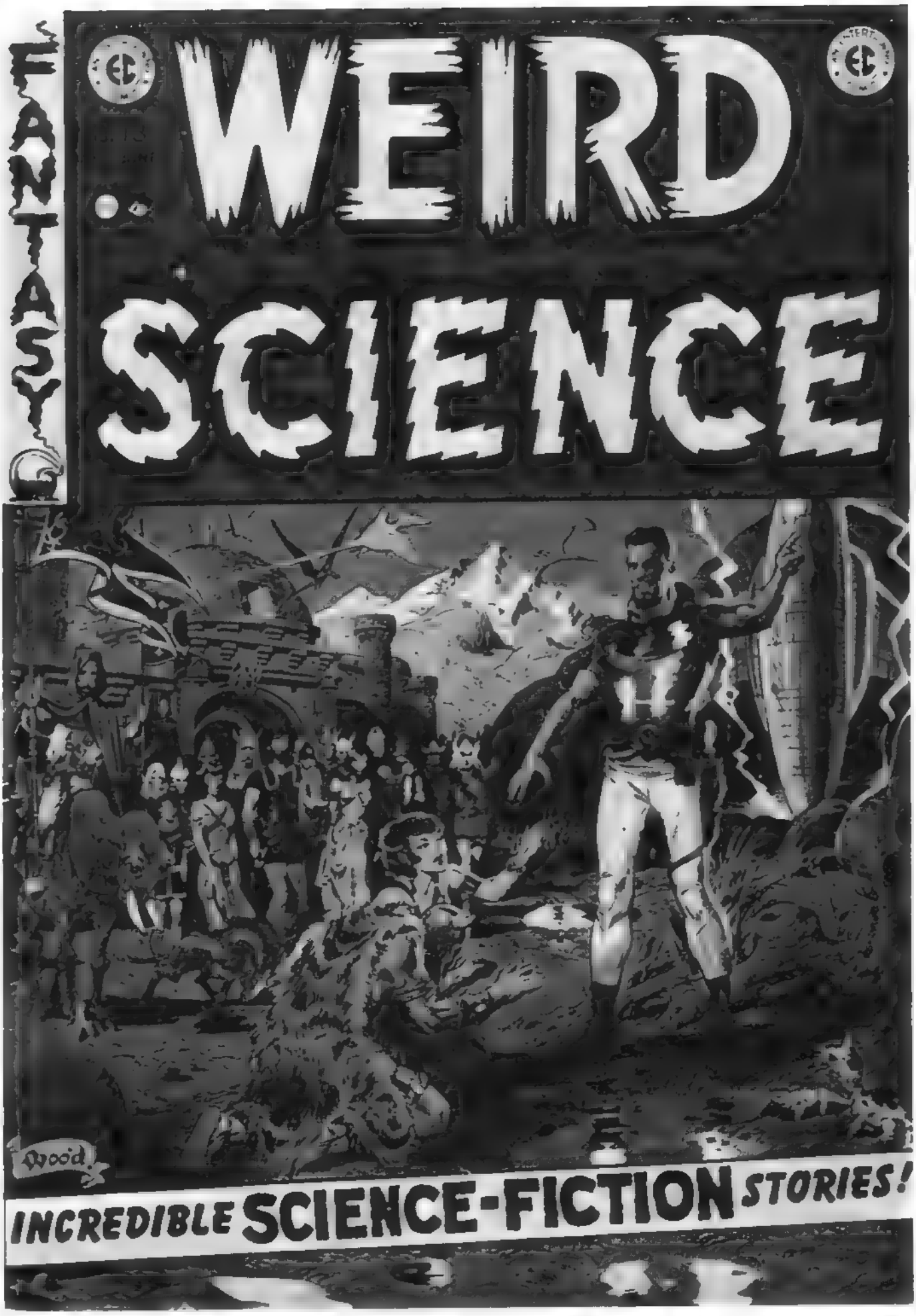
AMERICAN EAGLE

and the

OUTRAGEOUS REDSKINS

HEAR MY WORDS, WHITE MAN! THAT I SPIT UPON WHEN THE SUN MOVES TO MIDDAY, THEN WILL ALL IN THIS FORT LIE DEAD
IF HE IS RIGHT WE HAVE ONLY ONE HOUR TO LIVE!

I HAVE PLENTY OF MONEY MONEY FROM A FRIEND PLEASE HELEN
I LOVE YOU, BABY! WE'LL TAKE A PLANE AND FLY FAR AWAY!
YES, YES, DEAR!
I'LL BE BACK RIGHT AWAY!
WELL, I'LL MEET YOU AT CITY HALL!
GREAT HEAVENS! WHAT IN THE NAME OF MY DREAM!
MY DREAM!
GET AWAY FROM ME! GO BACK WHERE YOU CAME FROM, YOU DEAD MEN!
THE BOTTOM OF THE SEA IS COLD AND LONELY, JOHNNY! I WANT SOMEONE TO WALK WITH ME!
COME ALONG, JOHNNY! WE CAN GO ALL OVER THE WORLD YOU AND I HAND IN HAND FOREVER!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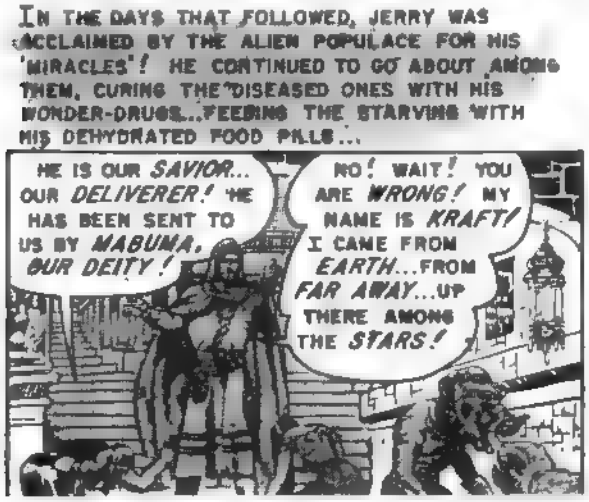
He Walked Among Us

THE E.C. STORY THAT NOBODY TALKS ABOUT

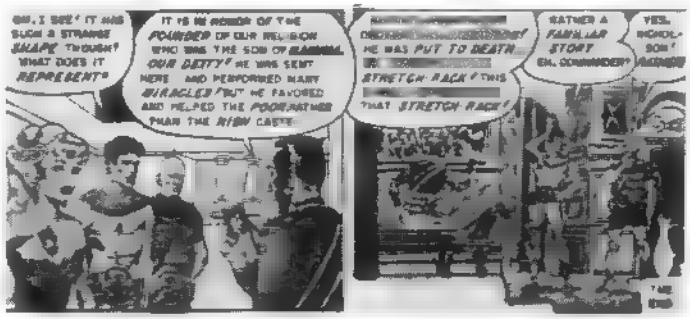
by **JAMES VAN HISE**

In 1952, twenty years before Erich Von Daniken made a killing with his science fiction interpretations of archeological and theological history, a story which appeared in the thirteenth issue of EC's WEIRD SCIENCE caused quite a stir among the readership by using that same theme. The idea suggested was done in a symbolic but nonetheless obvious fashion. The story was titled "He Walked Among Us" and is one of the finest artistic efforts that Wally Wood did while at EC, along with the cover he did for that same issue representing that story. But this issue of WEIRD SCIENCE is seldom ever discussed. Even in Jerry Weist's massive article on the EC science fiction comics in SQUA TRONT #3 (1969), he skips this issue entirely, even though he does in depth analyses of the issues surrounding it. I didn't think much of that lapse at the time as I hadn't yet encountered WS #13, but when I did I was dumbfounded that Jerry had passed over it, as to me "He Walked Among Us" presented a very stimulating and exciting idea, and one well worth commenting on.

The story begins in the year 2963 when a rocket-ship of the Galactic Exploration Authority, headquartered on Earth, lands on an unexplored planet. Jerry Kraft is left behind on the planet to study it for the next four years, classifying the animal, vegetable and mineral


IN THE DAYS THAT FOLLOWED, JERRY WAS ACCLAIMED BY THE ALIEN POPULACE FOR HIS 'MIRACLES'! HE CONTINUED TO GO ABOUT AMONG THEM, CURING THE DISEASED ONES WITH HIS WONDER-DRUGS...FEEDING THE STARVING WITH HIS DEHYDRATED FOOD PILLS...
HE IS OUR SAVIOR... OUR DELIVERER! HE HAS BEEN SENT TO US BY MABUMA, OUR DEITY!
NO! WAIT! YOU ARE WRONG! MY NAME IS KRAFT! I CAME FROM EARTH...FROM FAR AWAY...UP THERE AMONG THE STARS!

content. For six days Jerry explores the area on foot before he encounters intelligent life. On the seventh day he comes upon a settlement with humanoid life. Jerry observes that their culture is very similar to what Earth's had been three thousand years before. Jerry ducks into a building and finds some clothing to wear like theirs so he can pass among them. In the next room he finds a mother crying over her deathly ill child. Jerry diagnoses the ailment and gives the boy a shot from his medicine pack. As the boy responds to the drug immediately, the mother kisses Jerry's hand in thanks. Jerry slips out and goes among the people, trying to learn their language. He finds that they're a highly religious people ruled by their priests. As the days go by Jerry learns the language more and more. An old man approaches Jerry and begs for food. Jerry has the man bring him a bowl of water into which Jerry drops a dehydrated milk pill, and into other bowls he drops pills of other dehydrated foods. The people hail these deeds as miracles and Jerry is looked upon as their savior. The high priests hear of Jerry's deeds and he is brought before them. They refuse to believe he is from another world due to their primitive beliefs. Jerry is instructed to perform his miracles only for the higher class and not the poor. Jerry refuses and is put to death. Almost simultaneously, the ship which brought Jerry is destroyed by an asteroid, all records of his being brought to that planet are thus destroyed Thus no ship comes to that planet for two thousand years until an atomic explosion is registered. The Kraftians' "first visitors" from space are welcomed into the palace of the ruler for the closing scene below:


OH, I SEE! IT HAS SUCH A STRANGE SHAPE THOUGH! WHAT DOES IT REPRESENT?
IT IS IN HONOR OF THE FOUNDER OF OUR RELIGION WHO WAS THE SON OF MABUMA, OUR DEITY! HE WAS SENT HERE AND PERFORMED MANY MIRACLES BUT HE FAVORED AND HELPED THE POOR RATHER THAN THE RICH CASTE
RATHER A FAMILIAR STORY EM, COMMANDER?
YES, WORDLESSLY!

This was pretty heavy for 1952 audiences. The reaction EC received was, surprisingly, good as well as bad: "He Walked Among Us" was a glaring example of poor judgment on your part to ever appear in your mags. To some, it has an intriguing plot, but to many, including myself, it is offensive...Please let's not have any more like it" - Don Howard Donnell, L.A., Ca.; "He Walked Among Us" shocked myself and my friends. Now don't think we're 'Holy Joes', or anything like that, but that story openly attacks the Christian Religion!"-John Carroll, Woodside, N.Y., "Although this story has an idea behind it, I think it should have remained in the idea stage! Most of your stories are very good but this story tends to insult the reader."-David Wilhoyte, Hollywood, Calif. There were three negative letters printed and four, much shorter, positive letters. Besides the usual "Top story" and "Truly a masterpiece" quotes, the most interesting one was "Your greatest stroke of genius so far is 'He Walked Among Us'. I'm having my English class rewrite this into an 80,000 word novel."-M.R. Putnam, Columbus, Ohio. These letters appeared in WEIRD SCIENCE #15, although the letter column was omitted when this one was reprinted by East Coast Comix.

The symbolism in this story was obvious of course and I doubt that the authors, Al Feldstein (a Jew) and Bill Gaines (an Atheist) thought it very shocking. They wrote it to provoke thought, not to frighten or offend. Only the ignorant fear new ideas. And yet this remains the only comic book story ever to question any religious concepts. People still ask why EC was so special. This story is just one of many reasons.

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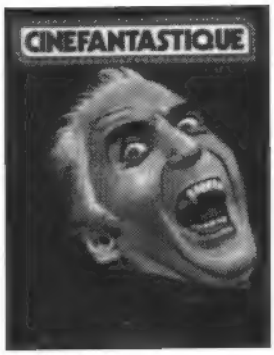

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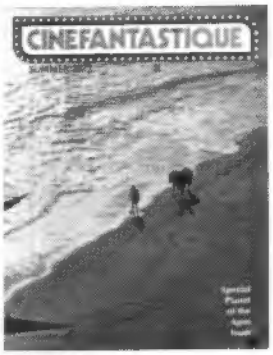

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